

Ink

CULTURE. STYLE.

KAT VON D

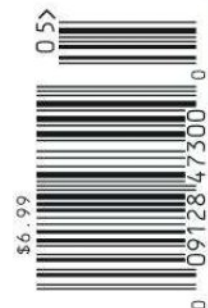
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THURSDAY
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MAY 2011
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table of contents



On the cover: KAT VON D; photo by PATRICK HOELCK; stylist: LUKE STOREY at lukestory.com; assistant stylist: LAUREN MESSIAH; hair: REGAN LIVINGSTONE; makeup: ANNAROSE KERN using Kat Von D at Sephora True Romance Eyeshadow Palette and Painted Love Lipstick; retouching: MELISSA HACKETT; location: WONDERLAND GALLERY. Jean Paul Gaultier dress; RLVR Aestheticque ring; Neil Lane engagement ring.

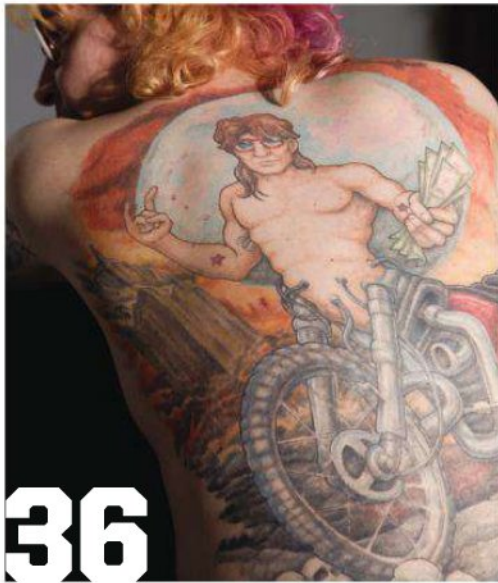
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WeActivists KALI of STEED LORD & MERCEDES HELNWEIN
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table of contents





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ink well

Two clichés are king in Hollywood: “art imitating life” and “stranger than fiction.” The former makes for the best movies, where real-life subjects are put through the grinder and finished off with a sprinkling of movie magic (*The King’s Speech*, *The Social Network*, *The Fighter*, *127 Hours*). The latter makes for great television, where charismatic folks live out enthralling (and sometimes rapid) lives, unscripted, in the reality TV realm.

Some of the most talented individuals to inhabit that realm are Kat Von D and her crew, who continue to be amazing ambassadors for the tattoo community. For this issue, Patrick Hoelck (1) photographed Kat among the treasures at Wonderland Gallery. Then Hollywood’s next breakout star, Nico Tortorella—who carries Von D’s handiwork on his arm—posed for Pamela Lopez Grant (2).

Tess Taylor, who fizzled out on the reality show *Pretty Wild* but is aiming to get back in the game, played muse for photographer Magda Wosinska (3). And we asked Mike Hess (4) to check in with someone who found true love on reality TV: restaurateur Brian Mazza, whose first date with girlfriend Tinsley Mortimer happened on the show *High Society*. To round out the entertainment, Jonathan Pushnik (5) captured members of Thursday, the beloved screamo band that’s altered its sound for new album *No Devolución*, and writer Jonah Bayer (6) asks if the reinvention is a risk worth taking.

Even as we escape with music and reality TV, there is still real life and the news it brings. Days before the earthquake and tsunami that rocked Japan in March, the coauthor of *Japanese Buddhism x Horiyoshi III*, Manami “Maki” Okazaki (7), sat with Japanese tattooing legend Horiyoshi III; her portrait features just one of the country’s great artists who are in our thoughts, and proves that the best stories come from a long and artful life. In an endorsement against sensationalism, Anthony Vargas (8) reviews *The Psychopath Test: A Journey Through The Madness Industry*, a look at the media’s obsession with using the “right kind of crazy” to punctuate reporting.

Lucky for INKED, our reporting on the characters in the tattoo world needs no embellishment.

Rocky Rakovic

Rocky Rakovic
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editor@inkedmag.com



wanted.



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mail



STRONG WORDS

I absolutely loved Jessica White in the March issue. The photos were amazing, and her poetry added to them and made it even better. I'm thinking about framing the "Stronger" photo with the poem and hanging it on my wall. This is definitely one of the best photo sets I've seen.

Robin McQuay
Tacoma, WA

When I was flipping through the March issue I stopped dead on "White Heat." The photos were stunning, and my brain told me that I recognized the model, but it took a minute for it to register who it was. Jessica frigging White! Are you kid-

ding me? I thought you were because she is also in the *Sports Illustrated* Swimsuit Issue—and you guys have her wearing less. I think you made her look strong and more beautiful than I've ever seen her. Look out, S/!

Greg Charbonneau
West Lafayette, IN

Okay, INKED, I have an issue: I really am crushing on Jessica White, but I didn't particularly like her tattoos. Are those claw marks on her ass? I Googled her name to check out other pictures of her and I saw a bunch where they have airbrushed her tattoos out. Now I feel bad for her. Here's a person who obviously expresses herself with her skin ink

facebook

RE: LAYDI MARIE COVER

Salena Partida

Very tasteful, and the tattoos are freaking awesome! Great cover!

RE: DEADMAU5

Lisa Whitt Bradley

Even though I'm a dog lover I really liked the article ... made me laugh.

Howard Haigh

I like Deadmau5 even more now! :)

RE: JESSICA WHITE

Nya Elise Dickson

Very happy that you showed diversity in this issue and featured an African American with some rad tattoos. We do exist.

RE: JESSE METCALFE

Virginia R. K. Hunt

Jesse is honest with his thoughts on the overall aspect of getting inked, and the entertainment industry.



READER OF THE MONTH

KRISTEN DUTRA
Turlock, CA

Want to be a Reader of the Month?
E-mail photos to inkedgirl@inkedmag.com

and she's being censored. This exercise sort of taught me to never look down on someone's tattoos even if I don't like them.

Drew Thompson
Toronto, ON

DIAMOND IN THE ROUGH

Where can I cop the upside-down P shirt that Chumlee is wearing?

Frankie Albert
Stillwater, OK

Editor's note: That's actually a "d" symbolizing the clothing brand Diamond Supply Company (diamondsupplyco.com).

CAT EYES

I like Mau5 but I do indeed disagree with him. Cats are ugly little fuckers that stare at you until you fall asleep. They also watch you undress.

Remo Giz Barcellona
Methil, Fife, UK



WRITE US. Got something to say? Send all praise, notes of complaint, story suggestions, and other comments to letters@inkedmag.com. All submissions should include the writer's name and address. Letters may be edited for clarity, length, and content. **Also join the party at facebook.com/inkedmag.**

MY FIRST INK

Name: Jennifer Renee

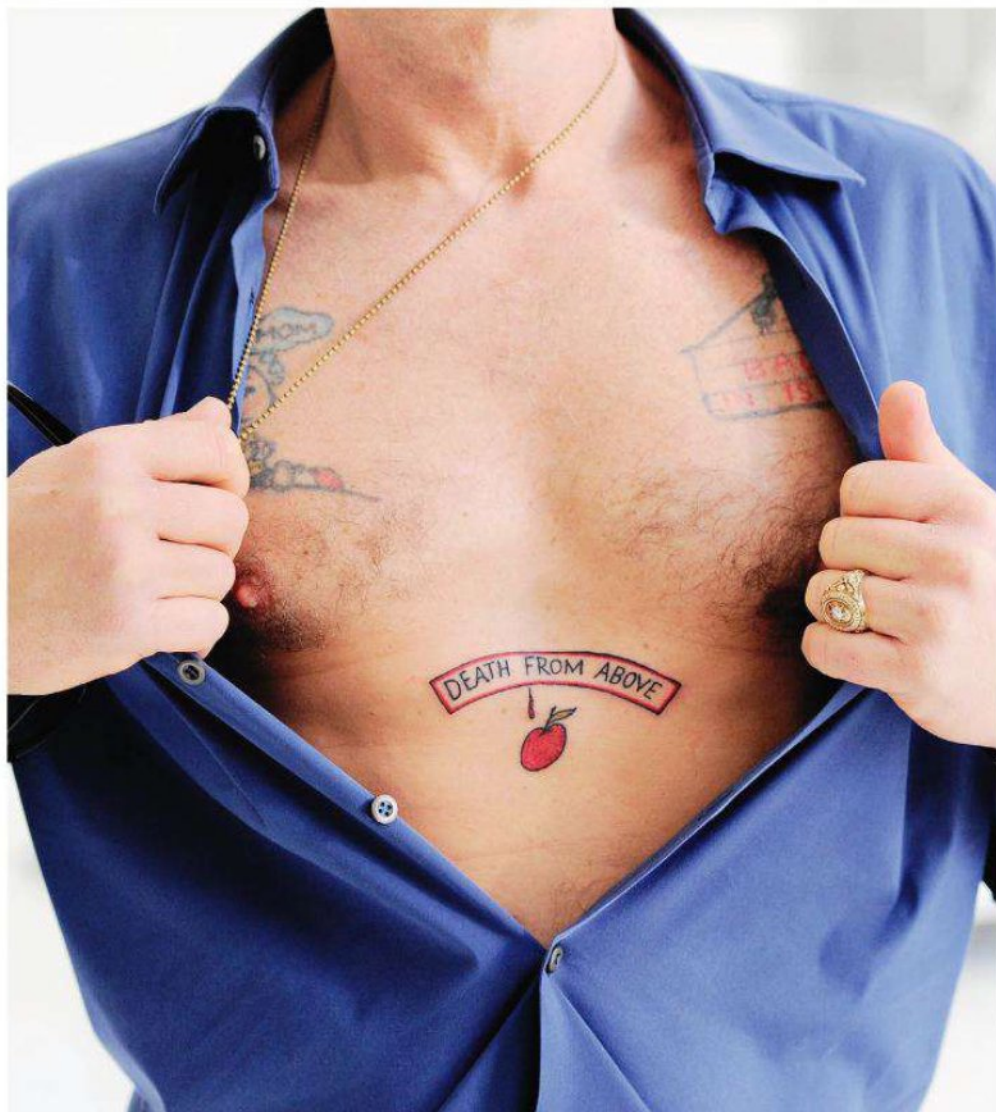
Occupation: Student

Hometown: Hicksville, NY

My first tattoo is a skullerfly and two pistols on my rib cage. I woke up on my 18th birthday and headed to the closest tattoo shop I could find, Ye Old Tattoo Shop, and Marcio had the honor of taking my tattoo virginity. Usually when I do things I follow the saying "go big or go home," so my first tattoo takes up the majority of the right side of my torso. It's a visual representation of the saying "Something beautiful can come out of every bad situation," with the skull representing the bad and the butterfly wings symbolizing the beautiful. As for the pistols, I just love guns, so I figured why not? I told my mom I had gotten a butterfly, so she was expecting this pretty, tiny, little girlie tattoo. Well, she couldn't have been more wrong.

PHOTO BY GREG MANIS





WILD THING

Charlie Sheen is a madman. During his tear when he “turned tin cans into gold” and cured himself of his drug addiction with his mind, he also picked up this new torso tattoo, which features an apple with the words “death from above.” He explained it on syndicated radio program *The Alex Jones Show*: “It’s the banner from the death card that [Lieutenant Colonel Bill] Kilgore [from *Apocalypse Now*] is throwing on his victims. But there’s also—falling from it—the apple from *The Giving Tree*. There’s my life. Deal with it. Oh, wait, can’t process it? Losers! Winning. Buh-bye.” —Rocky Rakovic



TATTOO-LESS WONDER

After a decade as a tattoo artist, Jay Marcoux is still a blank canvas. “Why?” we asked. “Because he’s a pussy!” his coworkers at The Beauty Mark in Waterbury, CT, say, taking the opportunity to bust his chops. Marcoux says he simply has never wanted a tattoo badly enough to get one, and he’d rather ink something beautiful on a customer than keep it for himself. “Everybody thinks it’s weird,” he says. “I like to tell them my mom would kill me.” —Emily Ngo

“It’s like we’re chefs. You can get a \$2 cheeseburger and you can get a \$20 cheeseburger. Our field is no different.”

Philadelphia tattoo artist Bill Funk explaining the range of tattooers to the *Washington Post*

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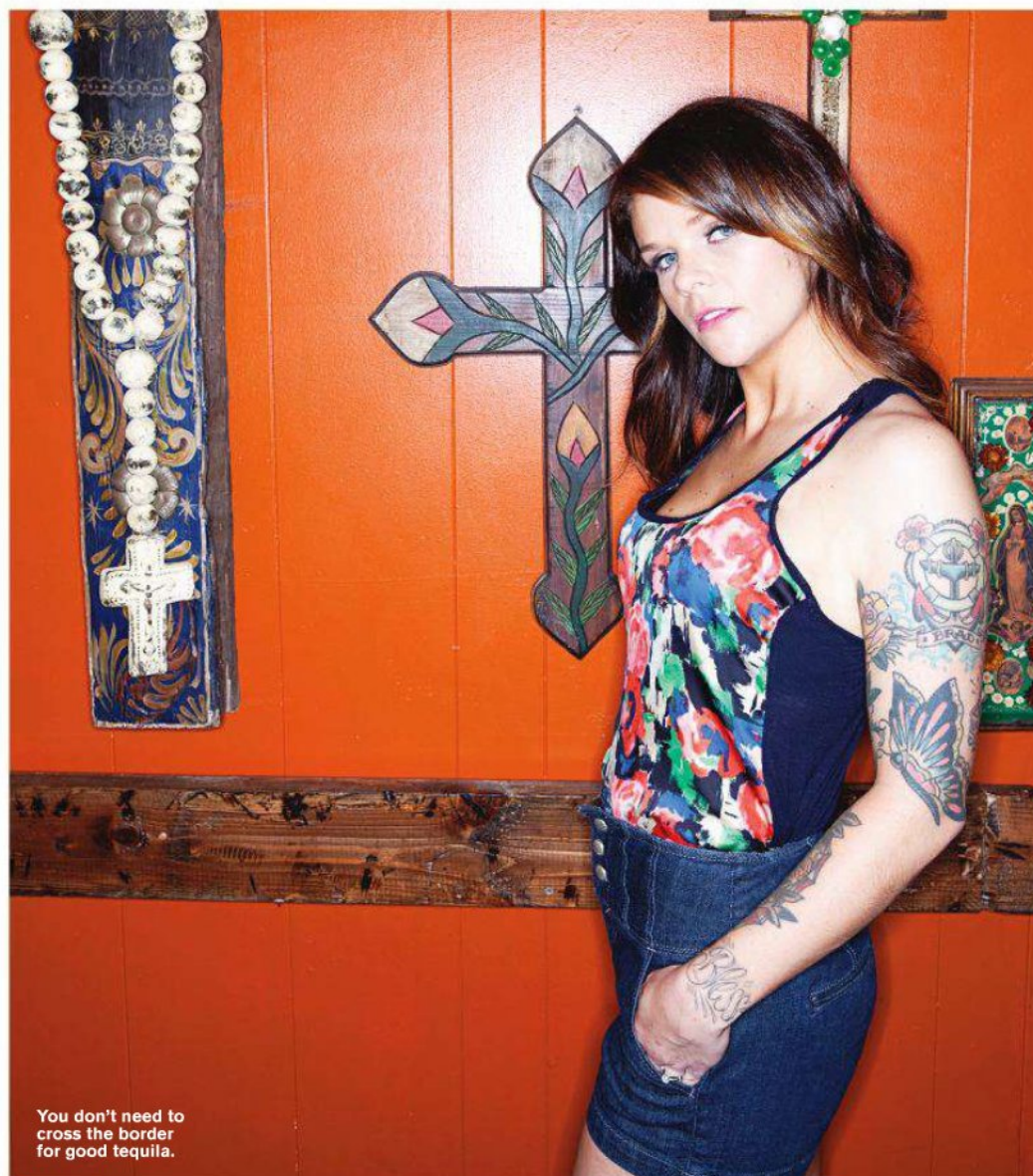
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WORST. INK. EVER.

Austin, a cool town with a great sense of humor, threw the Worst Tattoo Contest in February. Unfortunate souls scratched with bad ink showed up en masse to flaunt their albatrosses. Among the honorable mentions, there was a Jewnicorn (a unicorn with a yarmulke) and a lower back tattoo that read “Always Classy.” But the tattoo on the “winner” read, in poorly handwritten letters, “CHILI COOK OFF '09,” and earned its owner \$1,000 toward a cover-up. —R.R.



You don't need to cross the border for good tequila.

DOWN THE MEXICO WAY

One tequila, two tequila, three tequila, floor.

Booze is a lot like literature. Your first bottle was probably something like Southern Comfort, or a coconut rum or tequila. And when you first started reading, you plowed through the same books as everyone else—*The Hardy Boys*, Shel Silverstein, maybe one of the R.L. Stine series. Then you may have worked your way through the American classics (and some bourbon), gone on to spend some time with James Joyce (and Irish whiskey), Vladimir Nabokov (vodka), and Shakespeare (gin). Afterward, if you were voracious for advanced tastes, you dabbled with Thomas Pynchon (sloe gin) and Marcel Proust (Chartreuse). Eventually, though, everyone settles on a preferred drink and particular rung of the literary ladder without looking back.

But sometimes it's a good idea to revisit the

past. Silverstein deserves a second read as an adult—it's amazing what flew over your head. And those who think that tequila is a drink for college kids on spring break should check back in with the liquid gold. Sure, some of the swill is only palatable as a body shot, but there are also great, sophisticated tequilas out there.

So you're in the know, here's a refresher course on tequila categories: Blanco or silver is agave in its purest form; gold typically features agave with colors and flavors added; reposado has been aged in barrels; and añejo has been aged at least a year, usually in small batches. Find the category that suits your liking, pick one of the brands shown here, and stay away from anything that has a worm in it or is name-checked in a rap song. —Robert McCormick

COCKTAIL CONVERSATION

Talking tequila with Stephanie Sills at Ortega 120, in Redondo Beach, CA.

INKED: So this place is the tequila El Dorado.

STEPHANIE: Yes. We have good owners, good clientele, Dia de los Muertos decor, and over 120 tequilas.

That's quite the selection. A few years ago, before I worked here, I thought Patrón was the best tequila ever, but I've come to learn that tequila is a lot like wine.

We won't force you to choose a favorite, but do you have a preference now? I like a sweeter tequila. Espolón is one of my favorites.

Do you have a favorite tattoo? Probably the trophy girl that Mr. Lucky did on my arm. It's for my dad, who is a race car driver.

And a favorite drink? My El Gallardo [ingredients below]. In a mixing glass, muddle pineapple, Pico de Gallo seasoning, agave nectar, and lime juice. Add the tequilas, diced jalapeño, and ice. Shake vigorously and pour into a pilsner glass.



EL GALLARDO

¾ oz. Espolón Tequila Blanco
¾ oz. Espolón Tequila Reposado
1 tsp. agave nectar
4 wedges fresh pineapple
2 slices jalapeño, diced
Pinch of Original Pico de Gallo seasoning
Lime juice to taste



MILAGRO SELECT BARREL RESERVE REPOSADO

This is a mouthful both in pronunciation and in taste. Milagro roasts its blue agave in clay ovens erected from the same volcanic soil in which the plant grows, for a smoky and smooth finish.



CORZO AÑEJO

Polished tequila drinkers quaff Corzo's Añejo. The good folks at Corzo age their stalwart in white oak casks for a year, yielding a slap and a tickle as the healthy alcohol burn is chased with a creamy caramel flavor.



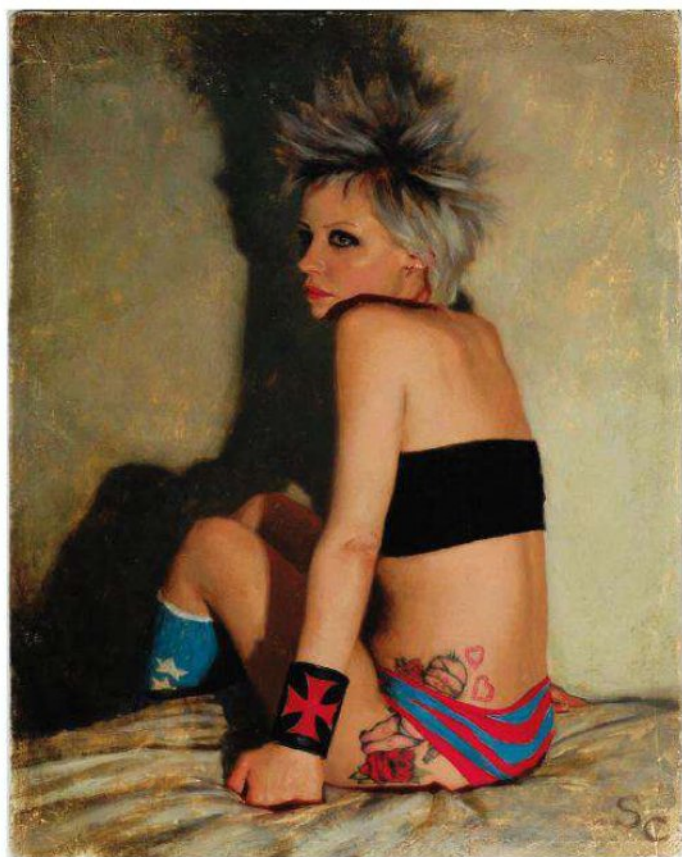
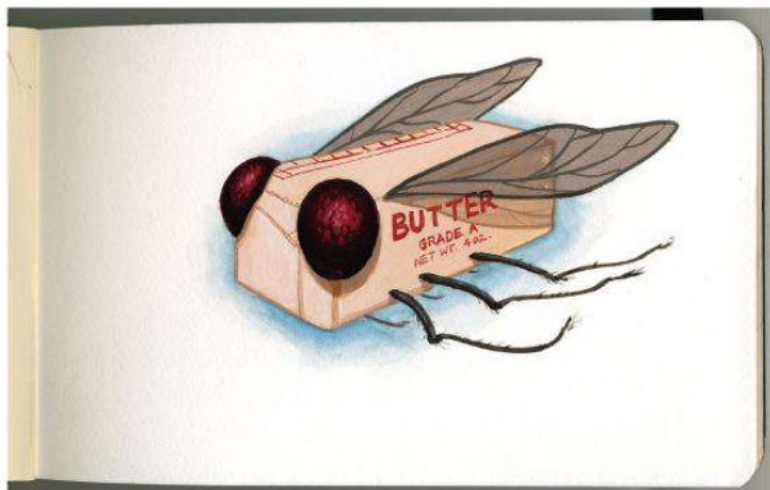
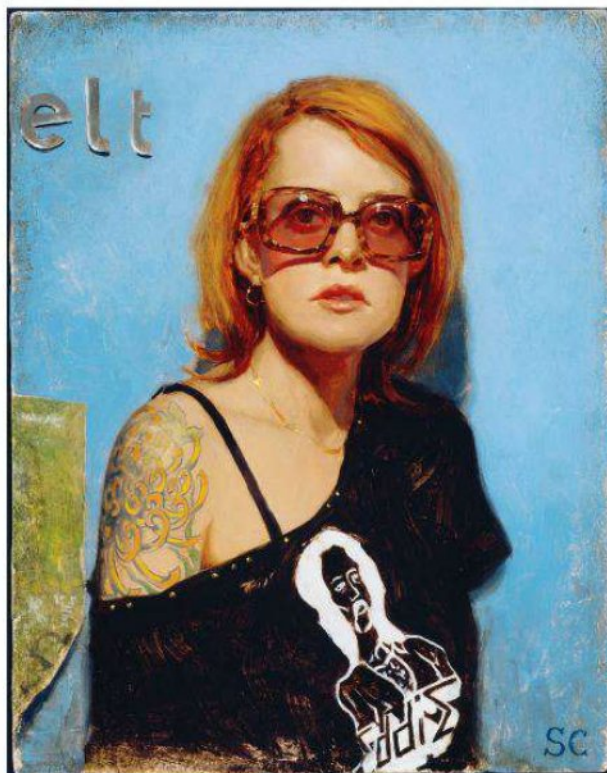
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"THE GENERAL"
**BRIAN
DEEGAN**

photo by: tedesoo

Clockwise from right:
portrait of Sean Cheetham;
Savanna; Evil Twin;
Gouache-Butterfly.



THE OTHER SIDE OF HOLLYWOOD

Sean Cheetham captures skin and ink on canvas.

Sean Cheetham, the 33-year-old Los Angeles-based painter, fuses the skill of 19th-century portrait masters (think John Singer Sargent or James Abbott McNeill Whistler) with modern elements such as heavily inked models and gritty apartments. Over the past decade, Cheetham's become known at galleries from London to Long Beach for his "trademark" tattooed subjects. But he didn't intend for attention to be focused on his subjects' body art. "Some people think it's new and different, but it's just kind of hard to avoid tattoos nowadays," he says. "I don't think it was ever conscious, like I was trying to find a direction to go in. I'm just painting my friends and they just happen to have tattoos."

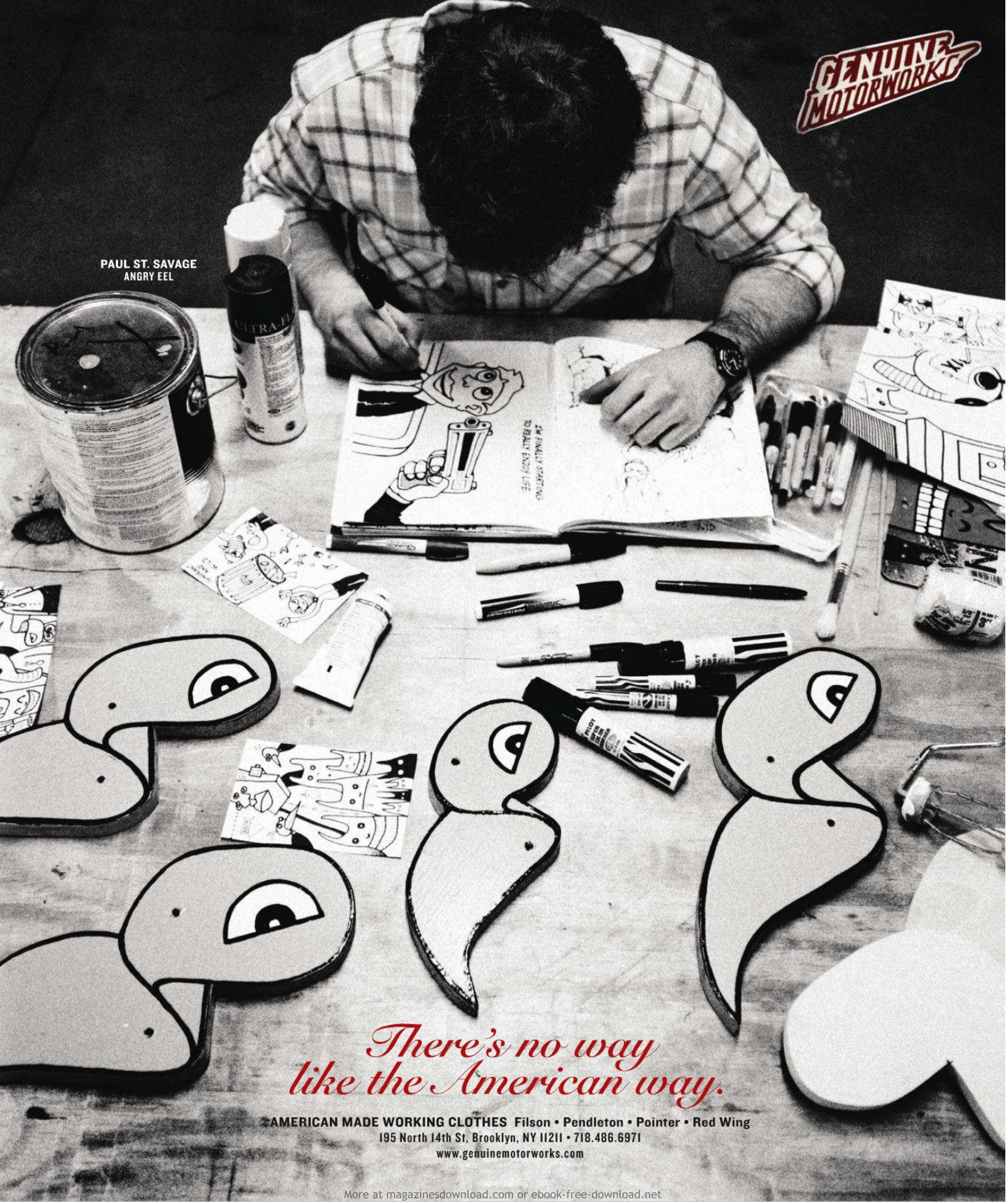
While in college at the Art Center College of Design in Pasadena, Cheetham got a job at Black Wave Tattoo in L.A. doing traditional Samoan tribal work. "I'd be one of those guys sitting on the mat wearing

a sarong, stretching skin," he says. Today, Jason Kundell out of Art Work Rebels in Portland, OR, does most of Cheetham's tattoos.

"When I'm doing personal work," he says, "I want it to be personal. I think of it as my own little diary. I think I have interesting-looking friends and I'd rather paint somebody that's close to me than somebody I don't know." In addition to reproducing his friends with brushstrokes, Cheetham has taken other interesting gigs to make a buck. Recently, he's done a few commission projects for famous clients, painting Carrie Fisher's kid, Courtney Love and Kurt Cobain's daughter, Frances Bean Cobain, and Reese Witherspoon's two kids. ("A little West Coast society portrait kind of thing," he says.) Disney has also recognized Cheetham's talent and his ability to be polished and grimy in the same frame; he teaches courses for their consumer products division to help the employees "keep sharp and inspired." —Kara Pound

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HOLY MATRIMONY! ➡

These killer wedding invitations inspired by old-school tattoos are the handiwork of graphic artist Diane Faye Zerr (custom work at fayeandco.com). Send us one and we'll RSVP immediately (we'll be having the fish).

TRUNK SPEAKERS ➡

One man's trash is another man's speaker box. Boom Cases (prices vary, theboomcase.goodsie.com) transforms luggage, guitar cases, and even a *DuckTales* lunch box into stereo systems.



GUN METAL ➡

In the '20s they called the Thompson submachine gun the Chicago Typewriter. We love that nickname and think this Tommy necklace (\$179, combatcoutureonline.com) is pretty sweet too.



SKIN ART ➡

Sullen tapped talented tattoo artists like Jack Rudy and Nikko Hurtado to illustrate their cotton tees. Currently, Adam Jackson's Lost Love design (\$22, buysullen.com) is in heavy rotation in our wardrobe.

BONE CHINA ➡

Sylvia Ji adorned teacups and saucers in her Sylvia Ji Maria line with a haunting Day of the Dead design (\$56, clickforart.com). Pinkies up.



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10 years

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SAT, MAY 14
TUE, MAY 17
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FRI, MAY 20
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TUE, MAY 24
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HOUSE OF BLUES
THE ORBIT ROOM
VAL AIR BALLROOM

ACTION! FIGURES



TOY STORY

Forget the book-vs.-movie debate; this summer it's toys vs. movie. Hasbro has taken three treasured franchises and cast their characters into cinema's best byproduct since the DVD. *Thor*, *Captain America*, and *Transformers* are being given the Hasbro treatment. The Norse to be reckoned with is represented by the Thor Lightning Hammer, fit enough to terrorize your little brother whether you are 5 or 35. Chiseled in the likeness of Chris Evans, the actor who plays the red, white, and blue badass, the Captain America figurine is a far cry from a Ken doll. And representing the latest Transformers iteration is the MechTech Ultimate Optimus Prime—well worth the \$80 price tag. *The King's Speech* may have won best picture, but you'll never see a King George VI figurine in any sandbox or on our shelves. —Charlie Connell

MOVIES



THE HANGOVER PART II

The first *Hangover* flick came out of nowhere and made us laugh our asses off. Inevitably, *The Hangover Part II* is here, but this time expectations are set. The old gang is back, and traveling to Thailand for Stu's wedding. Director Todd Phillips and the studio are playing it close to the vest, but you can bet the guys get shit-faced, somehow have their memories wiped, and get caught up in sticky high jinks, only now in Bangkok. Be on the lookout for Liam Neeson's tattooed cameo. —Gilbert Macias

PIRATES OF THE CARIBBEAN:
ON STRANGER TIDES

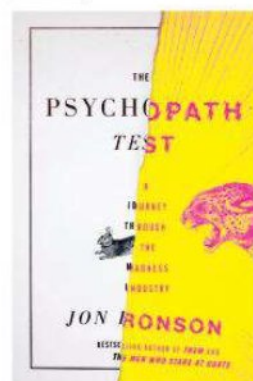
In the fourth *Pirates of the Caribbean* adventure, Johnny Depp is back as Captain Jack Sparrow, who's in search of the Fountain of Youth when he finds himself crossing paths with a woman from his past, played by Penélope Cruz. She forces him aboard the *Queen Anne's Revenge*, the ship of the notorious pirate Blackbeard. The trilogy has had a convoluted and bloated plot. Let's hope this one focuses more on action and swashbuckling adventure, like a pirate film should. —G.M.



PRIEST

This postapocalyptic thriller, based on the graphic novel of the same name, is set in a world ravaged by war between man and vampire. A legendary Warrior Priest (Paul Bettany) comes out of hiding when his niece is abducted by a pack of vampires. He breaks his sacred vows and, joined by a warrior priestess (Maggie Q), quests to save his niece from becoming one of the undead. *The Priest's* biggest battle might not be with vampires, though. His toughest fight will be against a pirate, a Norse God, and four drunks. —G.M.

DVD



IT'S A MAD, MAD WORLD

From Jon Ronson comes *The Psychopath Test: A Journey Through the Madness Industry*, a fascinating look at the implications of the burgeoning madness industry. It's a reflection on the dangers of self-diagnosis and the tendency of human beings to define our personalities in terms of our most extreme rough edges. Ronson's riveting interviews feature oddball subject matter recounted with disarming self-deprecating wit and self-awareness. —Anthony Vargas



THE MECHANIC

Jason Statham stars in the amazing remake of *The Mechanic*. He is an elite hit man who takes revenge on those who manipulated him into killing his own friend and mentor. Then things get complicated when he takes his mentor's son (Ben Foster) under his wing to become an efficient killer. Charles Bronson, the star of the original, might rise from his grave and beat the crap out of us for saying this, but we enjoyed the recent version far more than the original. It's also Statham's best movie to date. Take it home. —G.M.



VIDEO GAMES

**DUKE NUKEM FOREVER**

PLATFORM: PLAYSTATION 3, XBOX 360, PC

After years of game development purgatory, the king is back, baby. First-person shooters have changed drastically since the last Duke Nukem game, but age hasn't faded the machismo badass; Duke still slings lewd one-liners and downs aliens with the best of them. After years filled with loose women, endorsement deals, and an unlimited supply of booze, another alien invasion brings Duke out of retirement. Snatching up our chicks is an act of aggression that will not stand. Though the game clings to some outdated design philosophies, if you look at it through a nostalgic lens and your idea of a good time is lighting up baddies while cracking dick jokes, Duke Nukem Forever is worth the price of admission. **Play if you like:** Toilet humor, Bulletstorm, Duke Nukem 3D. —Matt Bertz

**L.A. NOIRE**

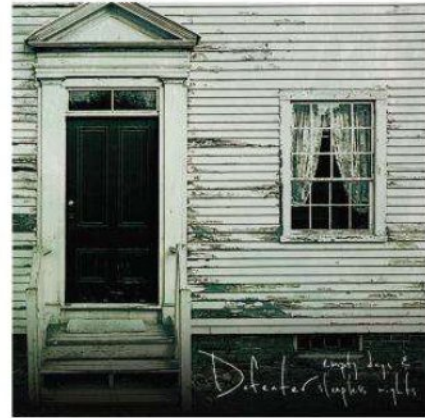
PLATFORM: PLAYSTATION 3, XBOX 360

The whodunit has never translated well into interactive entertainment. Until now. In the most realistic facial animations ever seen in video play, Rockstar Games is moving into uncharted waters with an innovative detective game. Meet Cole Phelps, an upstart beat cop who works his way up the LAPD ladder. With a corrupt police force, hush-hush Hollywood cover-ups, and a serial killer on the loose, cleaning up the streets won't be easy. High-speed car chases, running down suspects on foot, and the occasional gunfight are everyday occurrences in this town. To overcome the odds, players must use their keen sense of observation while casing the crime scenes. **Play if you like:** Mafia, L.A. Confidential, The Black Dahlia. —M.B.

**RED FACTION: ARMAGEDDON**

PLATFORM: PLAYSTATION 3, XBOX 360, PC

Fifty years after Alec Mason liberated the oppressed workers of Mars in *Red Faction: Guerrilla*, a meteor slams into the red planet, sending the colonists underground. With the surface riddled with natural disasters and a hostile race of aliens attacking from the mines, the human settlements are out of options. It's up to Mason's grandson Darius to blaze a new trail with Armageddon's impressive array of weaponry. Use the magnet gun to smash boulders into enemies, or fire up the Nano-Forge to build impromptu cover when the shit gets heavy. If you're having trouble squelching the uprising, take some target practice with friends in the Horde-like extermination mode. **Play if you like:** Dead Space 2, The Descent, Red Faction: Guerrilla. —M.B.

**THE Inked PLAYLIST**

BY JONAH BAYER

DEFEATER**"Waves Crash, Clouds Roll"**

Hardcore can be as aggressive as it is progressive.

DAVID BAZAN**"People"**

This oddly timed rocker is one of the most underrated songwriters around.

DROPKICK MURPHYS**"Memorial Day"**

No band combines Celtic music and punk rock better, period.

WITHERED HAND**"Religious Songs"**

We're suckers for British indie-pop. If you are too, you'll love this.

J MASCIS**"Listen to Me"**

Dinosaur Jr. guitarist J Mascis turns down the distortion and bares his soul acoustically.

MIDDLE BROTHER**"Someday"**

An indie rock supergroup takes on doo-wop sounds fantastically.

RURAL ALBERTA ADVANTAGE**"The Breakup"**

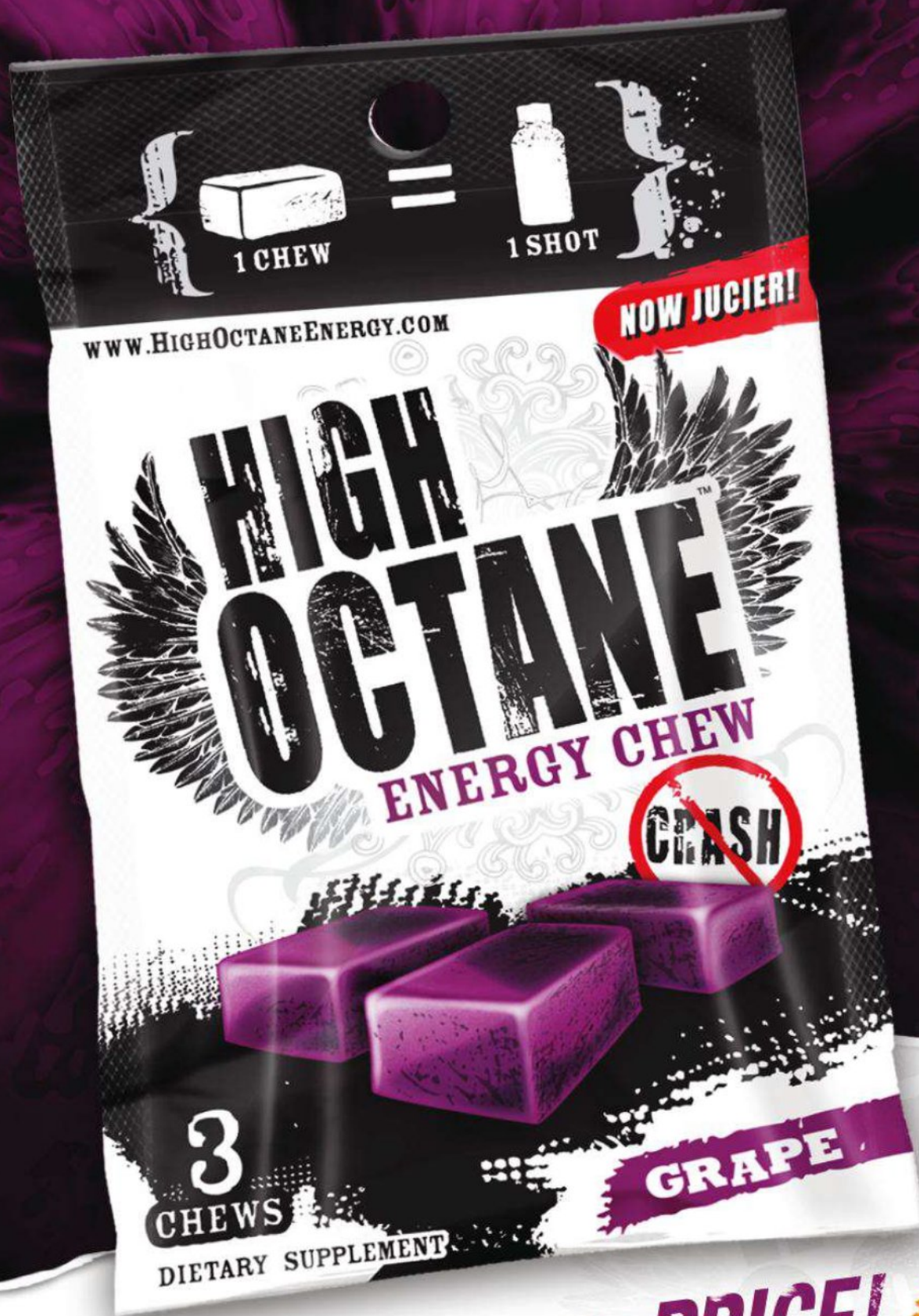
It's better than the Jennifer Aniston movie, with far more emotional range.

GRAILS**"I Led Three Lives"**

If you like moody or sinister, meet your new favorite band.

LEMURIA**"Lemons"**

It's worth tracking down this gem available on Lemuria's split 7-inch with Cheap Girls.



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Townsend, cofounder of skin care company Code SC. Other hard stuff also does more than just taste delicious. "Gin is flavored with juniper berries, which are very detoxifying and can help clear congested skin," says Townsend. And don't forget the vino; grape-seed extract, as in red wine, is full of antioxidants that fight inflammation and protect skin from sun damage. Since you can't bring a six-pack of brews into the shower (well, one can wouldn't hurt), try these libation-inspired grooming aides for their boozy benefits.
—Melanie Rud



MALIN + GOETZ RUM TONIC

Rum and tonic sounds like a nasty drink, but this elixir's scent is way better than yours after a night of *drinking* rum. The cologne (\$48, malinandgoetz.com) smells like Ernest Hemingway—rum mixed with leather.



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The Yuengling lager in this badass bar (\$6.50, abesmarket.com) makes for frothy lather—think the foamy head on a freshly tapped beer. "The brewer's yeast also helps fight acne by controlling oil production," says Townsend.



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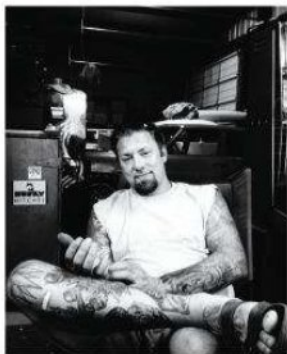
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CARSON CITY

Take a gamble on Nevada's city by the lake.

What happens in Vegas ... is often douche-y. If you have the itch to roll the dice, eschew the desert for Lake Tahoe and its mountains and check out Carson City, NV. Zach Mueller has been a tattoo artist in the region for 20 years. He started in Lake Tahoe and then, 16 years ago, he and fellow artist Nerm opened up Distinct Ink (934 Corbett St.) in Carson City. Like the city's earliest prospector settlers, Mueller has struck gold in the Silver State. —Zac Clark



BEST SEX SHOP If you're on vacation, live a little! Check out Naughty or Nice (4375 South Carson St.), owned by Mueller and his wife, Lori. The store specializes in costumes, videos, novelty items, and toys. They have a huge sexy shoe selection, and customers can give any pair a test run on the in-store stripper pole.



BEST ALL-YOU-CAN-EAT SUSHI Super-fresh ingredients, courteous staff, and a unique presentation of menu items make Kim Lee's Sushi and Teriyaki (319 North Carson St.) a favorite of Mueller's. Even with the all-you-can-eat price, "the sushi is as good as anywhere I have been," he says. Make sure to ask the sushi chefs to whip up one of their personal "experiments."

BEST BREAKFAST JOINT For more than 30 years The Cracker Box (402 East William St.) has been Carson City's prime breakfast spot. Zach's crew frequents the diner-style restaurant almost daily. "Try Jerry's Special and you'll see what we're talking about!" he says. Make sure to order the potatoes smothered with onions and peppers as well, and keep an eye on the clock—they close at 2 p.m.



BEST PLACE TO TREE BOARD When you finish sinning in Carson you can head to Heavenly Valley and drop down the slopes or hang out in Heavenly Resort (3901 Saddle Rd. South Lake Tahoe, CA) and sip cocoa overlooking Lake Tahoe. "It's got the best views in the area and some of the best tree boarding anywhere," Mueller says.



BEST PLACE TO FIRE UP A STOGIE

Cigars, single-malt scotch, and a knowledgeable staff make Jimmy G's (301 North Carson St.) a great relaxing spot for after hours. Mueller says the owners, Jeff and Susan Melvin, have made it a "friendly hometown hangout." The cigar selection is as outstanding as the beers, and the ventilation system makes it a viable option for nonsmokers too.



CLOCKWISE FROM TOP LEFT: SKIER, COURTESY HEAVENLY MOUNTAIN RESORT; THE CRACKER BOX, BIGG JACOBSEN; SKY LIFT, COURTESY HEAVENLY MOUNTAIN RESORT; JIMMY G'S, BIGG JACOBSEN.

*"Four wheels move the body.
Two wheels move the soul."*

Author Unknown



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STICKER SHOCK

A major manufacturer gives you the option to upgrade your ride with a “tattoo.”

It used to be that vehicles came off the assembly line in a few mainstream colors with nothing that outlandish except for the occasional punch-buggy pink. But now flair and style have hit the car industry in the form of tattoos. That's right—Ford is asserting their Detroit Rock City cred by being the first company that lets you tattoo your wheels. Can you get a Looney Tunes character on the back of your Taurus? No. Can you tattoo some badass stripes and awesome colorful geometrical crazy shit on your Focus or Explorer? Yessir. The only potential casualty will be your resale value. “Gently used Focus, 10,000 miles, automatic, black ... neon concentric circles on trunk door.” Hello, auto salvage!

The Focus, Mustang, F150, Explorer, and pretty soon every damn Ford will offer the opportunity to go yard with an array of car tattoos—for a mere \$120 to \$470. Crazy yellow stripes across the front fender through the door, bizarre Tetris-like color blocking on the back hatch—there are dozens of options at fordcustomgraphics.com.

Right now we're on the fence as to whether we like the art and would want it on our cars, but regardless, we support any movement toward individuality. Besides, unlike real tattoos, you can swap in your car and its graphics if you ever tire of the look. And all Ford tattoos have a three-year, 36,000-mile warranty—though we're not clear if that covers buyer's remorse on a side-door piece. —Sam Jemielity

Where Kustom Freehand
Tattooing Was Born"
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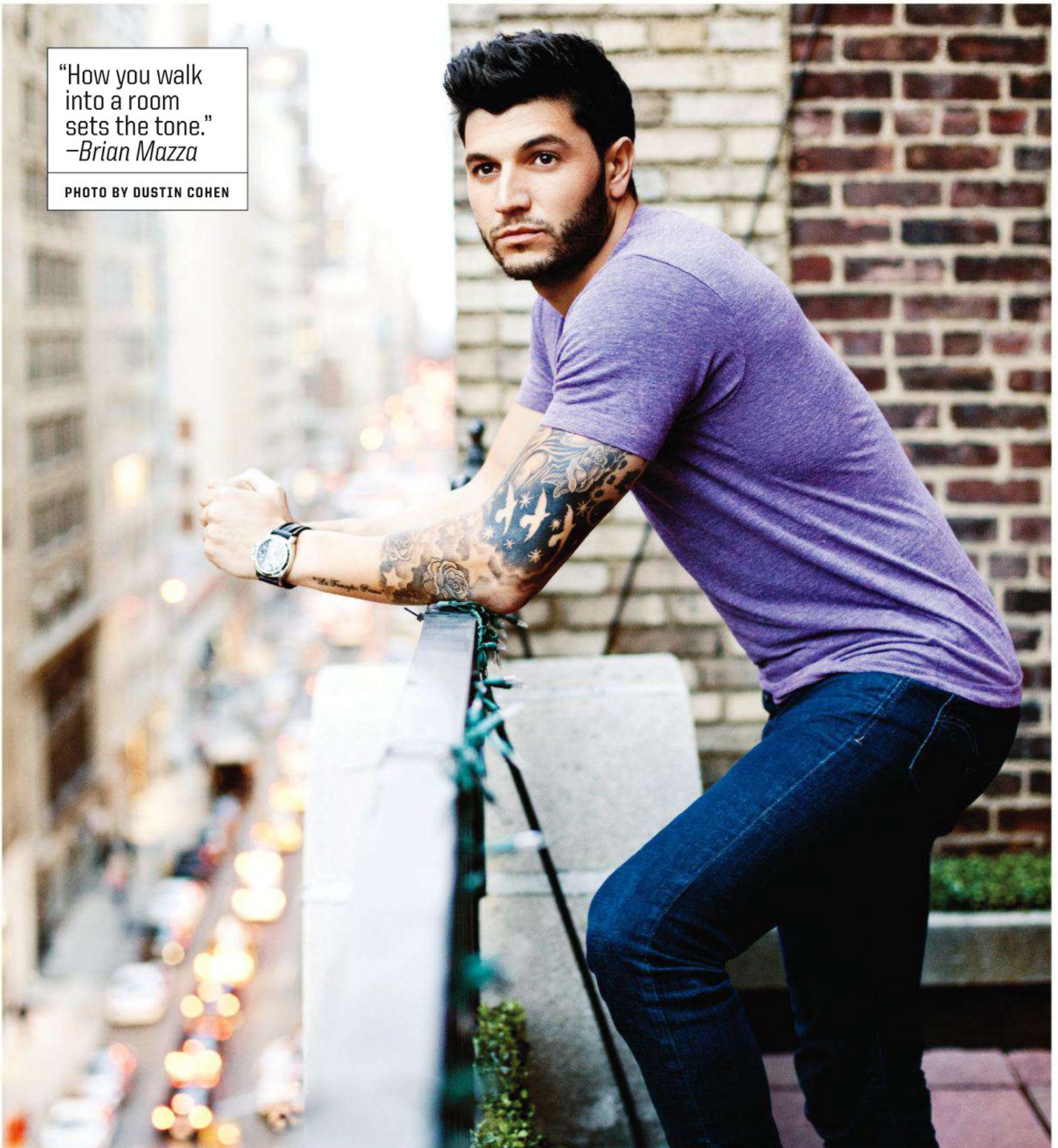
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INKED PEOPLE

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"How you walk
into a room
sets the tone."
—Brian Mazza

PHOTO BY DUSTIN COHEN



The Ainsworth's Signature Summer Cocktail: Grand Ginger 12

Pour 2 oz Bushmills Irish Whiskey in a pint glass and top with ginger ale and juice from a freshly squeezed lemon and lime. Garnish with wedges of lemon and lime and serve.

BRIAN MAZZA

You may recognize Brian Mazza if you watched socialite Tinsley Mortimer's short-lived reality show, *High Society*, where he met her during a not-so-successful blind date. Shortly after, the two reconnected and they've now been a solid couple for a year. "Nothing is sexier than having a girl who works hard and kicks ass," he says. "I was with a lot of girls who didn't have any motivation, and she's driven and is a career woman, and that's the sexiest thing."

Mazza is a workhorse himself. At just 27, he is a partner at the wildly popular New York City restaurant and bar The Ainsworth and is also director of hospitality for Paige Management Group. He has an air of niceness and humility you don't see often in the booze-fueled world of bars and clubs. Perhaps that's because he got his start in the tony fashion business, where a chance encounter with Rachel Uchitel—yes, that Rachel Uchitel, and no, nothing like that (she passed along a job opening to run the Hamptons hangout Dune)—led him into the nightlife world. His fashion background also informs his take on the places he works. "How you walk into a room sets the tone," he says. "I want everyone to dress well, so right away they get that tone at the restaurant." Mazza, who loves clothes, thinks it's odd that "people ask me why I iron my shirts on Saturday."

And he laughs when asked if he'd be caught dead in flip-flops. "Never flip-flops. No way. It's so skeezy. Even when I go to the beach I have Converse on!"

Mazza also sports an array of tattoos. "La Prima Famiglia"—*family first*, in Italian—is inscribed on the side of his forearm. Higher up on his triceps is "Leo," a tribute to his grandfather who passed away. "My grandmother still looks at my tattoo and loves it," he says through a grin. Elsewhere, roses and other quotes round out the well-groomed nightlife impresario.

"I really can't stand when people get ink or a design that doesn't mean anything, they just go and pick it out," he vents, noting that every speck of tattoo he has is either familial or personal. "I'll never, ever not be family first. Once you have that support and positive influence ... the sky is the limit."

Mazza's solid background bore him an even temperament that makes him perfectly suited to talk a nonsensical shit-faced drunk customer down from an argument. "The customer is always right—even when they're drunk," he says. "Say you're all drunk and complaining about a bill. I know you're so wrong, but I'll still work it out with you. You'll sober up the next day, then realize I did you a huge favor—and you'll be back." —Mike Hess



NATASHA KAI



Soccer players blur together on the pitch. Forget trying to read their numbers; they are reduced to a trail of their kit's color. Maybe this is why soccer stars of renown (at least in the American consciousness) have had distinctive haircuts: Cobi Jones had dreadlocks; Alexi Lalas has a plume of red hair. Natasha Kai doesn't go wild at the salon—it's her time spent in tattoo parlors, along with a beautiful game, that makes her stand out.

After getting her first tattoo as the result of a dare at age 19, Kai fell in love with the artwork and freedom of expression that tattoos allow. She now has plenty of tattoos, one drawing inspiration from soccer. "It's the word *believe* in Chinese with God's hands around it," Kai says. "At the Beijing Olympics we knew that if we believed in each other and played hard, we would win." They took home the gold over the vaunted Brazilian squadron.

Kai has become one of the most recognized female soccer players in the world since making her United States Women's National Team debut at the Algarve Cup in Portugal in 2006. Two years later, Kai scored the game-winning

goal against Canada in extra time during the quarterfinals of the Olympics, advancing her team into the medal round. In Women's Professional Soccer Kai helped Sky Blue FC win the 2009 Championship, and this season she is suiting up for the Philadelphia Independence. She was also the first athlete in Western Athletic Conference history to earn three Player of the Year awards while playing soccer at the University of Hawaii at Manoa.

Most of Kai's art was done by artists in her native Hawaii. She has two turtles indigenous to the island on her back, a Polynesian tattoo sleeve on her right arm, and the state flower, the hibiscus, on her right shoulder.

With plenty of tattoo work already done, she's now working to make pro soccer a popular sport in the United States, just as it is in South America and Europe. She also wants American players to be more visible in the soccer world. "It doesn't matter where you come from. I'm from a small island but I feel free on the field," Kai says. "When I'm out there [on the field] it's my domain, I have no worries, and I play hard. Play with your heart and you'll be unstoppable." —*Tiffany Frasier*



JAKE SZUFNAROWSKI

"I wanted a unicorn humping a dolphin in front of a rainbow, so my friend drew it," says Jake Szufnarowski. "One day I decided to get it tattooed on my arm. So many people liked it that I put it on a T-shirt and sold 1,000 of them."

Szufnarowski is an ideas guy who runs his life by listening to his gut, his balls, and his mind, which is tuned to its own higher frequency. Another one of his so-bad-it's-amazing notions was to start a Bee Gees metal tribute band called Tragedy, but his biggest concept was creating the Rocks Off company, whose main operation is throwing booze-concert cruises around the isle of Manhattan (you can also get the unicorn humping a dolphin shirt on its website). "I was smoking a joint along the East River and saw a boat go by blasting salsa music, and I thought to myself, Holy shit, bands on boats would be a good idea!"

In 2001, the company's inaugural year, Rocks Off threw five such cruises, and now they host about 240 per boating season. Ska stalwarts The Slackers

have been onboard from the start, and Szufnarowski says he's pumped for Murder by Death's and Richard Cheese's maiden voyages this year.

We'll just quickly tell you that the three-hour tours are a fantastic way to spend an evening and that the beer is cold and cheap (\$5 for a tall boy), because we need Szufnarowski to tell you about his back piece right now: "In *Dodgeball*, Ben Stiller's character is the asshole gym owner and he has this ridiculous painting of himself over his desk where he explained it as, 'That's me taking the bull by the horns.' After I saw the movie I wanted a painting like that over the desk in my office so when people came in they would think I was out of my fucking mind and they'd give me whatever I asked for. So I commissioned a painting of me as a half-man, half-motorcycle. A couple of months later I wanted to get it tattooed on my back (see page 4). My girlfriend said, 'No fucking way, if you get it I'm leaving you.' So I kicked her out of my house." —Rocky Rakovic



Malice ✧ in ✧ Wonderland

KAT VON D WELCOMES YOU INTO HER CREATIVE SHANGRI-LA.

If clients at High Voltage Tattoo in Los Angeles want to go down the rabbit hole into Kat Von D's weird, wonderful world, all they need to do is head next door to Wonderland. The gallery-slash-boutique is full of fine art, dark and devilish decor, rock 'n' roll extras, and gothic curios—all curated by Von D and her crew. "The main purpose was to create a space for people to be inspired by different forms of art, and to make it accessible," Von D explains. "Lord knows I've stepped into countless fancy galleries that were so intimidating and sterile I couldn't even enjoy the art."

If visitors' reactions are any indication, Wonderland is a welcoming place. "It's great to watch people when they visit for the first time," says Wonderland's manager Marya Gullo. "Lots of times they come for Kat's book [*The Tattoo Chronicles*], which is right up front. They check out the cover, and she's wearing these crazy, glittery shoes, and they look up and see the same shoes on display. So they go over there, and then

they look up again and see the throne that's on the cover of the book, so they go over there ... all of a sudden they realize it's not just a fine art gallery—they're immersed in Kat's world."

And right about now that's a very popular place to be. At the end of last year, TLC ordered more episodes of *LA Ink*, which left off with the opening of Wonderland. The show is also in syndication overseas, bringing a new set of admirers from abroad. Add to the millions of *LA Ink* fans the number of people who have gotten tattooed by the star, purchased her makeup at Sephora, read one of her books, or seen photos of her in the tabloids, and it's apparent Kat's tipping point has arrived. But that doesn't mean she's full of herself.

"I still find it a little mind-boggling that people take any interest in me at all," she says. And just to be clear, Wonderland—where the photos on these pages were shot—isn't an ego project: "The intention wasn't so much to create a platform for things I egotistically want to share, but more a vehicle to spotlight the wide spectrum of artists I feel deserve some attention."

BY JENNIFER GOLDSTEIN

PHOTOS BY PATRICK HOELCK

PAGE
38



Oil Slick

Von D's private art collection is vast, but she says Kevin Llewellyn's large-scale oil painting *Lacrimosa* (seen here and on display in Wonderland) is one of her favorites. "Probably the element I am most drawn to in his work is the direct connection to the Old Masters' style," she explains. "[Llewellyn's] subjects are more contemporary ... but there's a familiarity to the chiaroscuro style that was born in Caravaggio's work."

She's also a fan of California-based artist Michael Hussar, whose oil paintings feature similar realist techniques and gothic themes that hint at the darkness of the human psyche. "When you marry that [Old Masters'] style with romantically tragic subjects, it becomes the recipe to my favorite kind of art," Von D says.

But just because she owns a gallery doesn't mean she can have any piece she pines for. In fact, one of her favorite paintings still eludes her. "I would love to get my hands on an Odd Nerd-rum original," she says. "There's a painting he did called *Burning Man* that has haunted me since I was first introduced to his work."

Stand & Deliver goat-hair vest; Helmut Lang leather leggings; Penny Loves Kenny boots; Abraxas Rex for Alexander Wang silver talon cuff.





American Gothic

For Von D, fashion is just another artistic outlet for self-expression; so it makes sense that she's creating her own line, Kat Von D—Los Angeles, which she shows off here. "I think most people are going to be surprised at how seriously I approached [this project], considering some might assume it would be a bunch of shirts with my doodles on them," she says. In reality, the line has been in the works for more than a year and a half, and the high-fashion pieces are more works of art than T-shirts to work out in.

Kat Von D ruffled blouse;
Muubaa skirt; Bordello heels.





Decked Out

"Kat's really into finding local artists and brands and showcasing their work," says Gullo (pictured here). Some of her favorite discoveries now available at Wonderland include jewelry line Gasoline Glamour, and Allison Burns leather accessories. But the shop's most popular item might just be the Strathmore artist trading cards. Customers can buy a pack of blanks and create their own little works of art, then trade them in for cards from the shop's collection, which includes designs by High Voltage artists such as Jeff Ward, Dennis Halbritter, and Nate Fierro.

On Gullo: Faith leather dress; Bordello heels. On Von D: Terri King hand-stitched leather corset courtesy of Forgotten Saints Los Angeles; Kat Von D leggings; Maison Martin Margiela booties.

Starry Eyed

"Finding beauty in anything that excites you makes up the true value of art," Von D says. And who's to say that can't be makeup? Her cosmetics line, Kat Von D for Sephora, has been a huge hit with mainstream America, yet it manages to stay true to Von D's values—and vices—with shade names like Prayer, Rosary, Hellbent, and Hustler.

Kat Von D ruffled blouse.









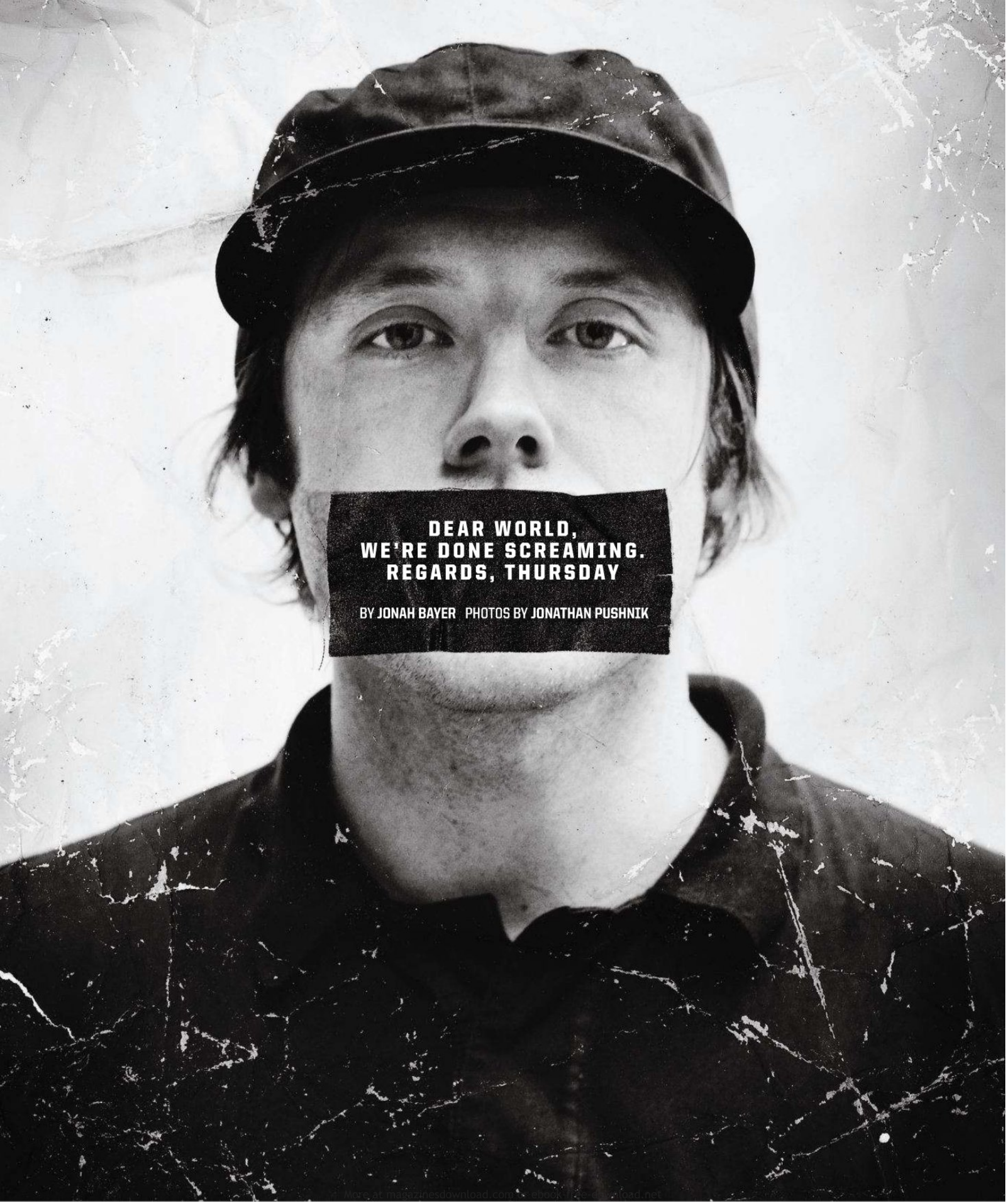
True Romantic

Classically trained in piano, Von D grew up playing Beethoven and has always loved his work. But, she explains, “the more I learned about the adversities of his life, the more the music—that was once just merely romantic—resonated with me on a more profound level.” Her soft spot for the Romantic composer doesn’t mean he gets an automatic spot on a playlist at High Voltage, though. “I’ve been known to be a bit of a music snob when I’m tattooing,” she says. “If I’m tattooing privately in my office, I can be listening to everything—Turkish gypsy music, classical sonatas, and maybe even some Eckhart Tolle audio books. You never know!”

Marco Marco quilted dress; Yves Saint Laurent patent leather pumps.

Stylist: Luke Storey at LukeStorey.com
Assistant stylist: Lauren Messiah
Hair: Regan Livingstone
Makeup: AnnaRose Kern using Kat Von D at Sephora True Romance Eye-shadow Palette and Painted Love Lipstick
Retouching: Melissa Hackett
Location: Wonderland Gallery





**DEAR WORLD,
WE'RE DONE SCREAMING.
REGARDS, THURSDAY**

BY JONAH BAYER PHOTOS BY JONATHAN PUSHNIK



WHEN I CALL GEOFF RICKLY AT NOON ON A Thursday he is sucking on a hard candy and rereading the novel *Invisible Cities* by Italian author Italo Calvino. If you know Rickly on any level at all, you'll recognize that neither of these things—sweets and intellectual sustenance—are out of the ordinary for Thursday's frontman (he even has a tattoo reading "Sweet Edge" on his left calf that features two crossed candy canes in front of a cupcake done by Oliver Peck as a testament to the vice). While most professional musicians are content to immerse themselves in video games when they're not on the road, the 32-year-old frontman for Thursday is a strident intellectual who just happens to sing for one of today's most progressive rock acts.

Before we get to the band, I should admit I'm a

little biased in my assessment of Rickly. In addition to having been close to him for the past decade, I've also played guitar for his grindcore side project, United Nations. That said, I'm friends with plenty of musicians and I can't name another person who is equally as knowledgeable about the short stories of Jim Shepard as they are Orchids' discography. In fact, most musicians haven't heard of either of these artists, let alone immersed themselves in decoding their seeming disparate works.

This is important because diversity is what defines *No Devolución*, the sixth studio album for Thursday, which includes Rickly, guitarists Steve Pedulla and Tom Keeley, drummer Tucker Rule, keyboardist Andrew Everding, and bassist Tim Payne, whose spot is often filled during touring (due to familial obligations) by bassist Lukas Previn, pictured here.

The record features barely any of the screaming that propelled the band into the mainstream arena a decade ago during what *New York Times Magazine* memorably referred to as "The Summer of Screamo" back in 2003. "That was such a weird spot in my life where everything happened so quickly and unexpectedly that it put us in a bubble for a while," Rule had told me just last night at a dark East Village bar above the din of Bad Religion's "No Control."

At the time, he was riding high on momentum. Soon after the band's 2001 commercial breakthrough, *Full Collapse*, they signed to Island Records, who released 2003's *War All the Time* and 2006's *A City by the Light Divided*, albums that were celebrated by fans but failed to make the commercial dent needed to sustain them on a major label. After parting ways with Island, the band signed with iconic



From left: Tucker Rule; Andrew Everding; Geoff Rickly; Lukas Previn (touring bassist); Steve Pedulla.
Location: Double Down Saloon, NYC

independent label Epitaph Records and released *Common Existence* in 2009; it was their second consecutive recording produced by Dave Fridmann (Flaming Lips, Mercury Rev). And that brings us to *No Devolución*, an album that Rickly himself thought at one point might never come to fruition.

"Last year, before we even started recording this album, I kept pushing to do a 10-year anniversary tour for *Full Collapse* because I felt like there was a chance we might not do another record, or we might go into the studio and what we did wouldn't be good enough to put out," Rickly admits. "We were just floating in limbo and I thought, 'Well, if it's going to fizzle out let's just end it with a bang with a *Full Collapse* tour.'" And so they did the anniversary tour, opening for Underoath, even though they had already finished recording *No Devolución*—an album that, ironically,

seems primed to give the band a new life.

"Making this record was the most bizarre experience of my life. We rehearsed seven times as a band for *No Devolución*, whereas in the past we would take a year to write a record, nitpicking over every single note and sucking all the fun out of it," Rickly says. "This time we went more with the idea of 'What's your first best guess?' This record was also different because there was no outside pressure from anyone like there had been in the past. It was scary in the sense that we went into the studio with only four or five bare-bones songs—but we all pulled together and had fun with the process."

Recorded and mixed with Fridmann at his studio in Fredonia, NY, *No Devolución* sees Thursday paying tribute to decidedly non-hardcore influences like Explosions in the Sky and Mogwai without aban-

doning their signature blend of explosive energy and literary lyrics. "When I started this record I really wanted to write about the idea of long-term devotion, so when the guys would give me the music I'd run it through all the angles of devotion I could think of," Rickly says. "I kept talking to the band about the idea of the songs being prisms, and if I was going to shine this one subject through each prism, then that subject was going to come back in a different form. To me every song is the same theme; it's just a different color of that theme."

If you don't have a clue what Rickly is talking about, that's okay. In fact, philosophical mystery is one of the tenets that keeps Thursday fans coming back to revisit the iconography of Rickly's imagery. As he teases on the new song "No Answers": "You think you know it but you don't."

After all, having easily discernible answers is never as validating as figuring things out for yourself. And since the band's humble beginnings performing in basements in New Brunswick, NJ, Rickly has, in many ways, treated Thursday more like an art installation than as a traditional rock band. This tendency has helped establish Thursday's artistic integrity as much as it's been a commercial disadvantage for the band, especially in a culture that's increasingly dependent on sound bites and 140-character modes of communication.

"I think it would be a little misleading for me to say that this album is too cerebral for people," Rickly responds when asked about the complexity inherent in everything from *No Devolución*'s themes to its packaging (500 copies of the deluxe edition of the CD were an actual installation by the album's cover artist, Mia Pearlman). "Thursday has never had songs that have been Bieber-huge or anything like that, but I think that has less to do with them being too complex and more to do with the fact that we don't know how to play traditional rock music, so we're making up what we do as we go along," he says. "I read this thing about how Fugazi didn't use guitar pedals because the limitations were the things that drove the inspiration, and I think that definitely happened with us."

Musically, *No Devolución* features everything from epic soundscapes like "Sparks Against the Sun" to experimental, synth-driven explorations like "Empty Glass" but retains enough tastefully aggressive anthems like "Open Quotes" to appease fans of the band's earlier output. "With this record I think we've recorded something that is as good as or maybe better than anything we've ever done, and it really closes the chapter on the Thursday I was in from the ages of 19 to 31," Rickly says. "We're the guys who were that band, but we're almost not now, which I think the title says in a really interesting way," he continues, adding that he came across the album's title—which roughly translates as "no returns"—while perusing desserts at a Brooklyn bakery.

"IT'S REALLY A HEARTWARMING THING WHEN SOMEONE SHOWS YOU A THURSDAY TATTOO, BUT IT'S ALSO AWKWARD BECAUSE WHAT DO YOU SAY TO SOMEBODY WHO APPRECIATES SOMETHING YOU DO SO MUCH THAT THEY GET IT PUT ON THEIR BODY FOREVER?" -TUCKER RULE

Despite the fact that Rickly's personal identity has evolved along with the band's, he continues to stay true to his screamo roots. He spent part of last year touring as the singer for the defunct Philadelphia act Ink & Dagger in place of deceased vocalist Sean Patrick McCabe. It's a fitting bookend to the fact that he has a lyric from Ink & Dagger's precursor, Frail, on his forearm. "My first tattoo says 'love is love,' and I got it when I was 18 because I saw Frail with someone very close to me in Philadelphia; I didn't get a chance to see him again afterward, so I got that lyric to remind me of the best time we had together," Rickly says about his inaugural ink, adding that some people mistakenly identify the tattoo as self-tribute, since he recycles the line in the Thursday song "A Hole in the World," about that same friend.

Although Rickly's first tattoo holds special significance, he and his band members have plenty of others. And if you've read the article up to this point thinking you know what you're getting with Thursday, you should realize this is all just one side of the band's unique personality. If you hang out with them for five minutes, it's clear how goofy all of the band members' personalities are—and they have the ink to prove it. Take, for example, the purposefully bad tattoos that Rickly, Rule, and some of their crew got during their run on the Vans Warped Tour back in 2006. "Our tour manager had a tattoo gun on that tour and we played a game where we all took Post-it Notes and drew the worst tattoos we could think of and threw them all in a hat, and whatever you drew you had to get," he says. "There were two stipulations: If you picked your own tattoo or if what you picked was morally against everything you stood for, then you could get a second try." Rickly ended up vetoing a tattoo of the word "Underoath" in which the T was an upside-down cross and eventually consented to a tattoo of a T-bone steak with two eyes on his left ankle. Later, when he had the character's name, Steakface, added, it was misspelled as *Steakeace*, making it look "even more

ridiculous." (Other designs from this impromptu session include the word "nope" and a chicken drumstick with a bite taken out, which Rickly helped tattoo.)

Rule, who has plenty of excellent ink on his arms—including the patron saint of music holding a different kind of drumsticks, as well as a sugar skull on the inside of his arm in commemoration of his grandparents—agrees that getting joke tattoos is a bond the band members share. Still, he's looking forward to getting more legit work done soon. "For me the experience of getting a tattoo is a good way to bond with somebody forever, and a lot of the tattoos I have I share with other people," Rule says. His self-admitted "shitty" tattoos include a drunk Thursday dove accompanied by the phrase "Who Partied?" and a Starbucks logo on his right calf. "The Starbucks tattoo actually gets me free coffee," he admits. "Sometimes I tell people that I own Starbucks too."

More recently, Rickly, Rule, the heavily inked Previn, and a crew member got their individual vices tattooed on their bodies accompanied by the phrase "JDBD," which stands for Just Dudes Being Dudes. "Pat, our merch guy, and Tucker both got beer cans; Lukas got a pizza with wings; and then I got a 45 spacer because I'm a nerd with music," Rickly explains. "We've always talked about making more lighthearted songs because that's definitely an aspect of who we are as people, but I feel like I get out a lot of the sadder, more serious thoughts in the music and then spend the rest of the day harassing my bandmates for spilling cereal all over themselves or whatever," he says with a laugh.

In the same way Rickly has evolved from the singer people referred to as "Tone Geoff" on the band's 1999 debut, *Waiting*, into an accomplished vocalist with remarkable range on *No Devolución*, he's also grown from an idealistic teenager into an accomplished adult whose sense of self parallels his band's musical evolution—although he's not embarrassed of the soul-baring earnestness that largely defined him in the past. "Those early days of the band still

resonate with me because I feel like being serious and actually caring is so undervalued in this society," he says. "I look back at the interviews I did at that time and that's not who I am now, but I'm also excited that at one point in my life I was so committed to a certain ideal that during interviews I would treat every answer like it would have an impact on people and might change the world."

Regardless of the band members' personal growth over the years, different stages of their recordings have affected fans on a truly visceral level—a fact that's evident in the amount of Thursday tattoos they continue to see on others. "It's really a heartwarming thing when someone shows you a Thursday tattoo, but it's also awkward because what do you say to somebody who appreciates something you do so much that they get it put on their body forever?" Rule wonders aloud. "There's this one kid who comes to shows in Wooster, and he had just gotten the dove tattooed on his ribs and asked us to sign around it because he wanted to get our signatures tattooed the next day. That was the most bizarre thing; I saw him a couple of months later and he showed it to me, and sure enough, all of our signatures were there."

Perhaps their enduring spirit is the reason Thursday continues to have such a devoted following, despite the fact that most of their peers from the Summer of Screamo have quietly faded into the background. And though the band might never have a hit single, they already have something better—success on their own terms. "We'll never sell a million records, but people still love albums like *Full Collapse* or *A City by the Light Divided* regardless of how many copies we sold," Rickly says. "The really complex relationships going on and the codes you're constantly being asked to break are the reasons why people still like the records 10 years later," he summarizes. "I'm kind of glad that it takes work to like Thursday because then you invest yourself in us. It's not like fast food—it's something deeper." ■



PERFECT PITCH

We look to America's other favorite past-time, lawn sports, for comfortable summer oxfords and non-leather wallets.

PHOTOS BY TOM MEDVEDICH

NET WORTH PROTECTORS

Clockwise from top: Stussy Deluxe Master-piece Nine wallet, stussy.com; Jack Spade wallet, jackspade.com; Toddland Mustache wallet, fredflare.com; Spragwerks recycled canvas wallet, spragwerks.com; Vans wallet, vans.com; Fred Flare Bacon wallet, fredflare.com; DC cotton wallet, dcshoes.com.





WICKET COOL SHOES

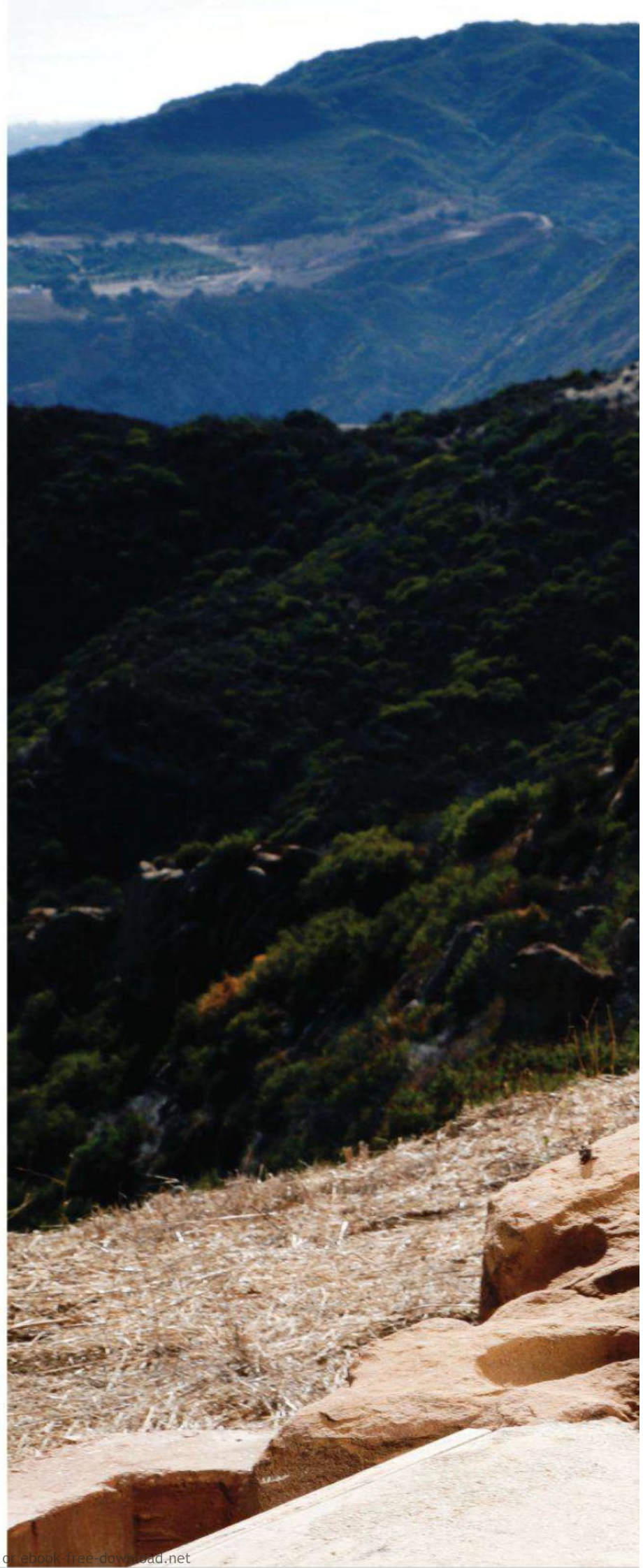
From top: Dr. Martens Lester shoe, drmartens.com; Mark McNairy New Amsterdam shoe, markmcnairy.com; Sperry Top-Sider Boat Oxford, sperrytopsider.com; Florsheim by Duckie Brown The Brogue shoe, florsheimbyduckiebrown.com; Vans Pritchard oxford, vans.com.

INKED GIRL

RIO
LUND

PHOTOS BY CHRIS FORTUNA

PAGE 56









THERE'S A LOT TO RIO LUND YOU MIGHT NOT PICK UP at first glance. "I have a bunch of hobbies I like to dabble in," she says. "Surfing, gardening, learning how to break-dance, boxing, yoga, painting, fire dancing—" Wait, fire dancing? "You've never seen fire dancing?" Rio asks. "It involves poi balls, staffs, hula hoops ... all these things on fire—and of course some fire breathing and swallowing." As if she weren't hot enough already.

"I'm also into knife throwing," she continues. "I was asked to do a job for the Discovery Channel where I was supposed to be the assistant that

gets the knives thrown at her. I didn't volunteer because I didn't want to be the avoided target."

The Los Angeles native doesn't stop her activity list there. She's also a model and tattoo artist at Young Guns, in Hollywood. "Being a tattoo artist you notice imperfections, and being a model I only want the best work on me," she says. "I got the majority of my work when I was younger, but nowadays the quality of tattoos is a lot better. I actually have a lot of tattoos I am removing because I want better ones." The fire-dancing femme fatale will, however, keep the one closest to her heart—a

portrait of her mentor Lou Bone on the inside of her arm. "I know he is always looking over the tattoos that I create, especially since he's on the arm I tattoo with," Rio says of the piece.

As for future ink, Rio prefers to keep it a mystery. "I find that you can't be too careful because there are way too many people who tend not to come up with their own original ideas and end up copying everybody else's tattoos," she says. "So my future tattoos remain a mystery for now. Plus, I've got to keep you guys wanting more, right?" Absolutely. —*Brittany Ineson*





Cosabella corset; Jeremy Scott boots; Victoria's Secret bikini bottoms; Ben-Amun jewelry. Pages 56–57: Eres bodysuit; Qupid heels; Ben-Amun bracelets. Page 58: Lost Art leather shorts; Glynneth B necklace; gloves courtesy of PRB Los Angeles. Page 59: Lost Art leather corset; Glynneth B earrings; Walter Steiger boots. Page 60: Mara Hoffman vest; Cosabella underwear; Walter Steiger boots. Page 61: Jeremy Scott boots; Victoria's Secret bikini bottoms; Ben-Amun jewelry.

Stylist: Anna Shimonis

Hair: Benn Jae at opusbeauty.com

Makeup: Dorit at Next for MAC Cosmetics

Retouching: Shannon Moran

Location: imagelocations.com





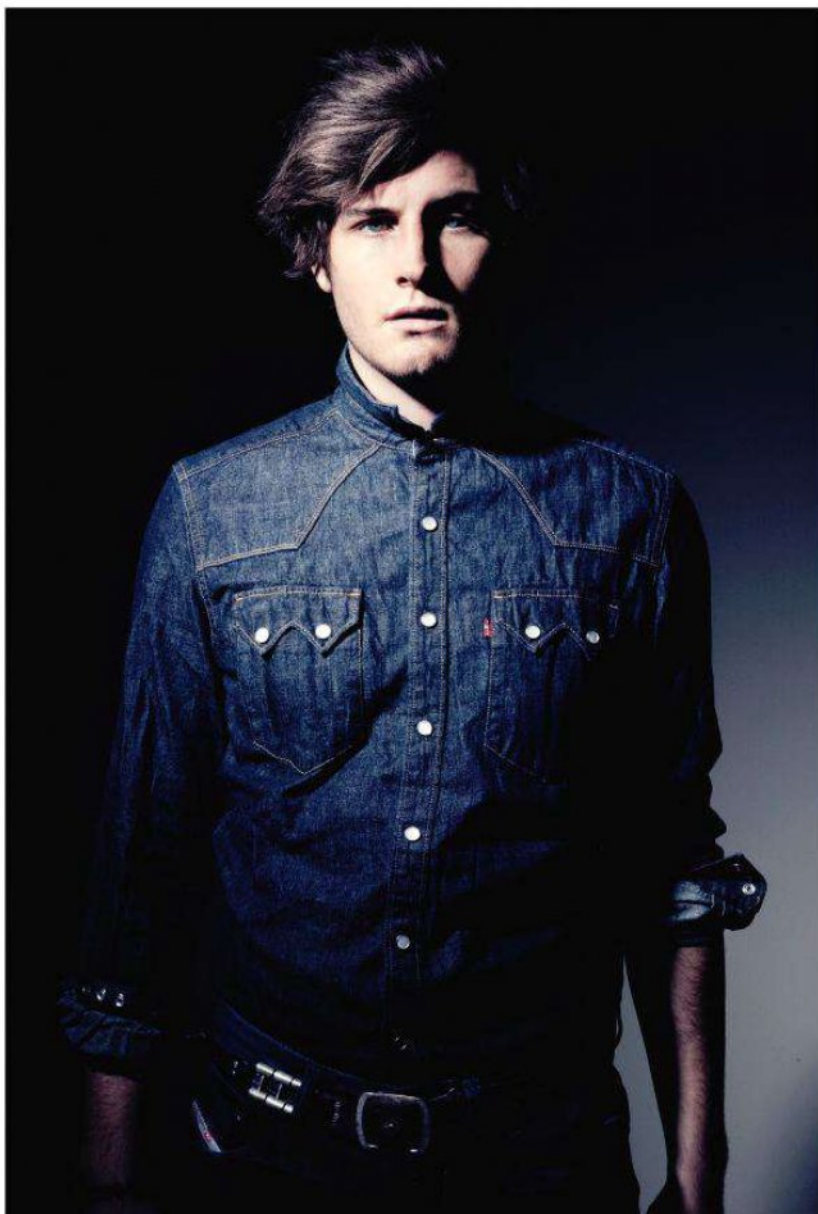
NICO TORTORELLA IS READY FOR HIS CLOSE-UP

The breakout star of *Scream 4* and *Trespass* shows that young Hollywood's best fashion accessory is still a tattoo.

BY **PAUL CHARRON**
PHOTOGRAPHY BY **PAMELA LOPEZ GRANT**
STYLED BY **VANESSA GELDBACH**

PAGE 64





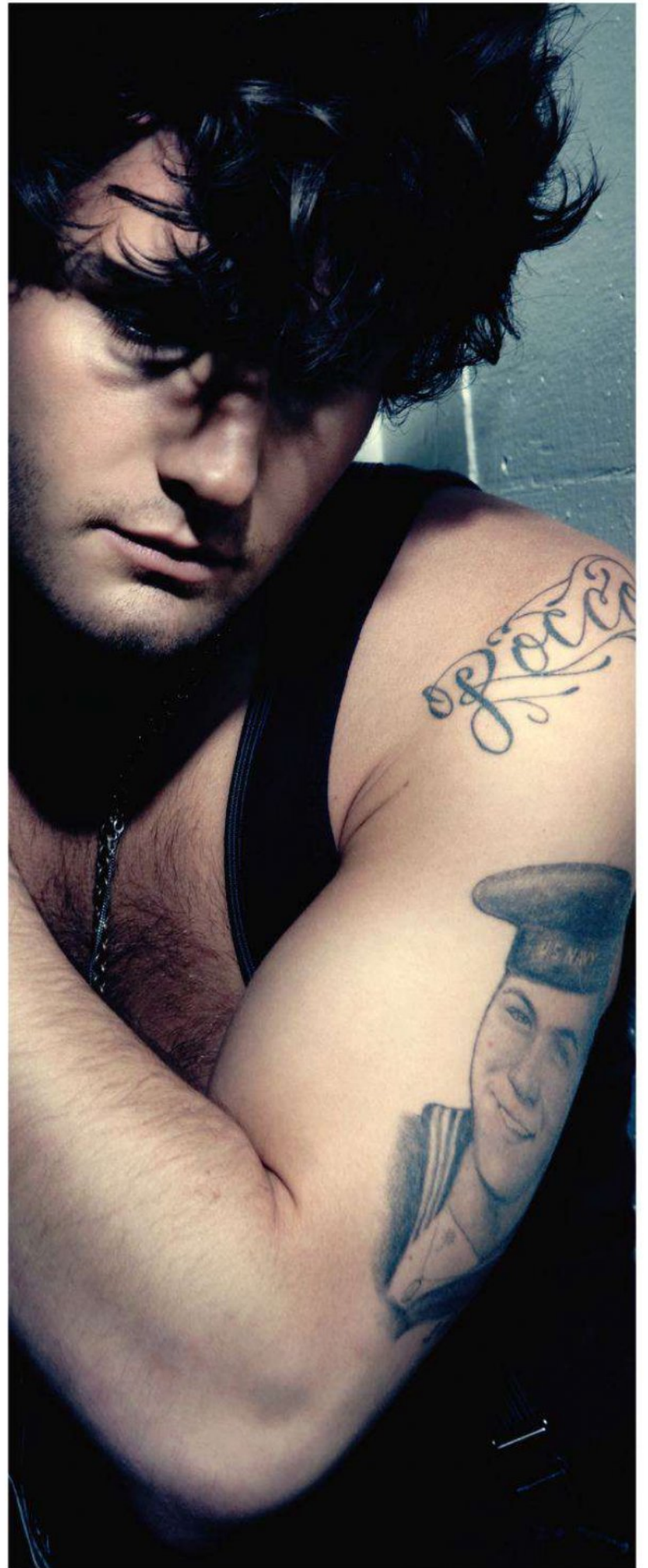
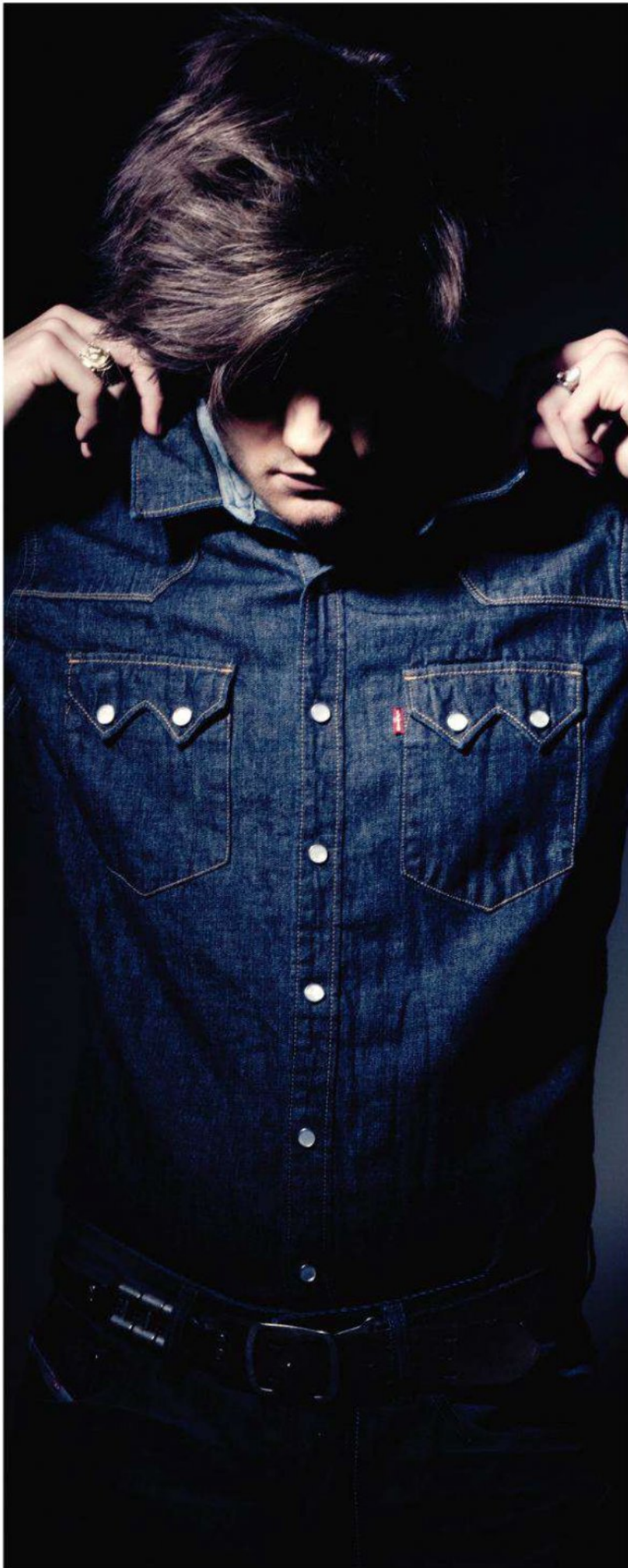
BEFORE HIS NAME IS SPLASHED ON A MARQUEE NICO TORTORELLA IS ALREADY polished; he dresses impeccably and speaks like the best screenwriters in Tinseltown have crafted his lines. "My body is my journal," he says. "It reminds me who I am and where I came from." Nowhere is this more evident than on his arm. "It's an ode to my grandma in the form of an antique frame, a portrait of my grandpa from WWII—I was lucky enough to get a session with Kat Von D and she fucking killed it, as always—my lucky number 39, and my brother's name, Rocco." He also has a set of antlers on his feet. "They're a reminder that every year I will shed in one way or another—always ready for new growth, shed, growth." As for the rest of his ink: "I show my connection to the natural world, unnaturally inked. I thrive off contradiction, enabling me to not take myself too seriously."

Tortorella is currently in Wes Craven's *Scream 4* alongside David Arquette, Neve Campbell, and Courteney Cox, and this summer moviegoers will see him in the Nicolas Cage–Nicole Kidman vehicle *Trespass*. The man doesn't even have an imdb.com credit earlier than the Obama administration (his other projects include only *Twelve* and the TV series *The Beautiful Life* and *Make It or Break It*), but he's the real deal.

"Would the people behind the scenes prefer me to not have any tattoos? Absolutely, but [tattoos are] almost expected these days," he says. "All my actor friends are tatted. We just have to spend a little more time in the makeup chair." For this he has no apologies, save one: "I apologize now to any and all future makeup artists, but I can't stop doing me." ■

From left: Levi's shirt, Diesel belt and jeans. Steve Madden boots. Billy Reid vest; Nico's own jewelry (throughout). Previous page: Levi's jacket.



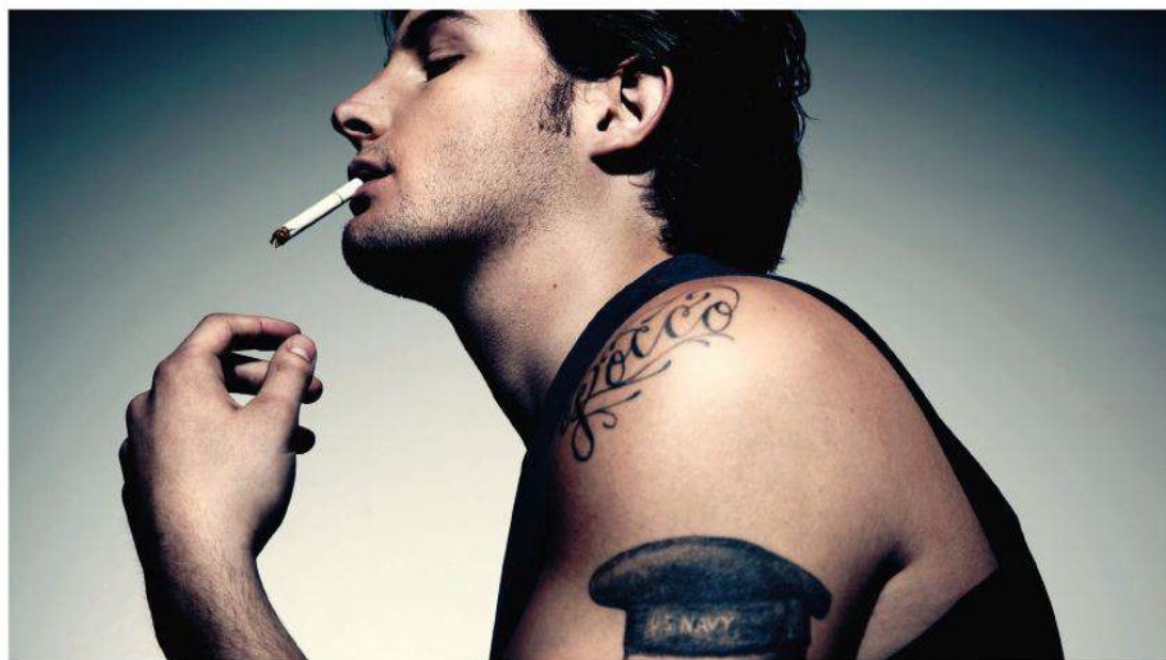
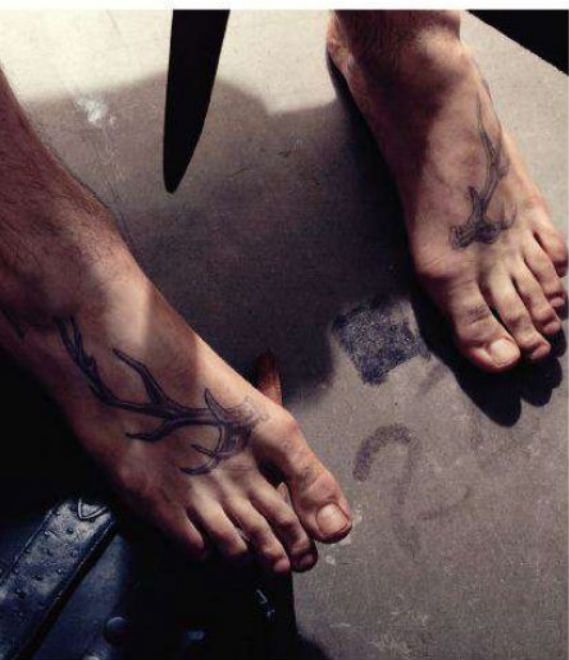






“MY BODY IS MY JOURNAL.
IT REMINDS ME WHO I AM
AND WHERE I CAME FROM.”

Clockwise from top left: William Rast jacket; G-Star shirt and hat; vintage Jean Paul Gaultier leather pants. Billy Reid vest; Nico Tortorella handcrafted bag. Buckler jacket; Diesel pants; stylist's own T-shirt. Billy Reid vest. Nico Tortorella handcrafted bag. Buckler jacket; Diesel pants; stylist's own T-shirt; Nico's own hat. Nico Tortorella handcrafted bag. William Rast jacket; G-Star shirt and hat; vintage Jean Paul Gaultier leather pants. **Grooming:** Uzmee Krakovszki for MAC Cosmetics.



THE COMEBACK KID

TESS TAYLOR IS OUT
TO PROVE THAT THERE
ARE SECOND ACTS
IN AMERICAN LIVES.

BY ROCKY RAKOVIC
PHOTOS BY MAGDALENA WOSINSKA

page 70







ON HER 21ST BIRTHDAY, TESS TAYLOR CHECKED OUT OF REHAB and attended her party at Dusk, a nightclub at Caesars in Atlantic City. The closest she came to sniffing a drink was on the breath of the other revelers—and thus began her comeback story.

Taylor might have Aphrodite DNA, and she certainly has tigress blood. A few years ago, she and the sisters of her adopted family, Alexis and Gabby Neiers, caught the eye of TV producers who signed them up for a reality show based around their Hollywood lifestyle. They were led to believe that they would be portrayed glamorously, that their show would be a younger version of *The Hills*. But the girls' high jinks were more rock star than Audrina Patridge's, and in the editing bay *Pretty Wild* turned into a familial *Bad Girls Club*. The tape doesn't lie, but it does

wrap the sisters in a cloak of infamy that's been hard to break out of.

Alexis spent a month in jail for her involvement with the "Bling Ring," a group that burgled the houses of Lindsay Lohan, Orlando Bloom, and Paris Hilton, among others. Taylor wasn't involved in the scheme, but she is often associated with the scandal. Her vices were different: opiates, booze, and the alluring scene that plies them. When things spiraled way out of control, she stopped talking to Alexis and, of her own volition, went to rehab and started going to Alcoholics Anonymous. A.A. helped her get off the sauce and introduced her to tattoo artist Christian Cervantes. "We just kind of started talking at a meeting and he told me that he does tattoos—it just worked out." His handiwork is all over Taylor, including a recent piece on her





arm that features a Banksy graffiti girl with a gas mask.

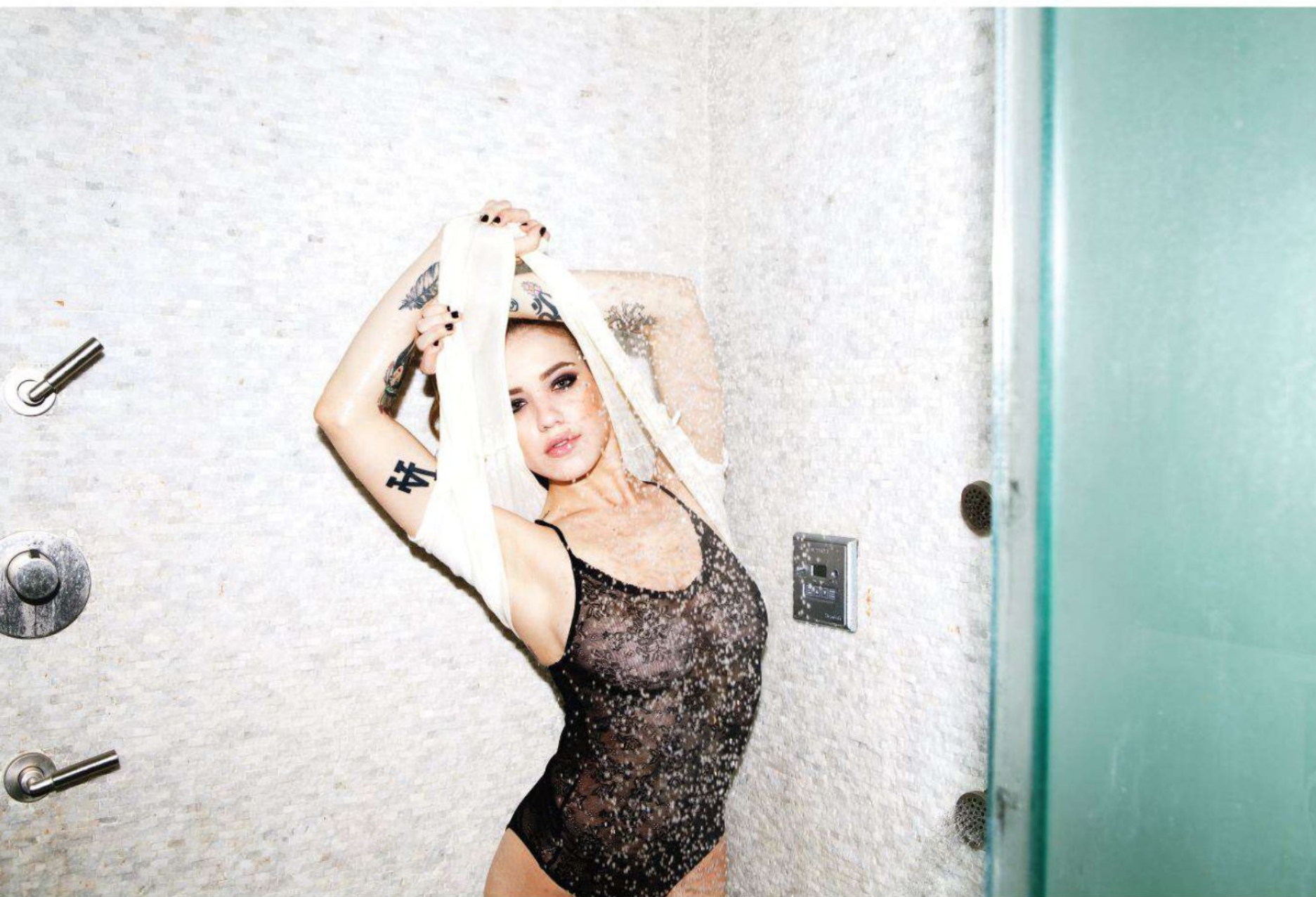
Taylor's new addiction just may be tattoos. "When *Playboy* named me Cyber Girl of the Week they told me that I should hold off on getting more tattoos in case I won Girl of the Month," she says. "I didn't listen to them. Then, after I won Cyber Girl of the Month, they said the same thing in anticipation of Cyber Girl of the Year. Again I got more tattoos, and I won anyway. I was happy about it, but still glad I got the tattoos."

Her collection continues to grow; between her *INKED* interview and photo shoot, she got three more pieces—and we're talking in a matter of days, not weeks. Her tattoo featuring a Day of the Dead skull with a bow is one of our favorites. "[The skulls] are getting so popular, so I wanted to make mine unique and more like me," she says of the bow.

Taylor says she's currently taking some "me" time as she plans her next move. It's something you'd expect

women twice her age to say—but those women probably don't have paparazzi following their every move. Rather than decamp to a farm to recover, Taylor has returned to Hollywood clean, more tattooed, and more mature. She vows to handle her next project with a clear head, and she says she now has the experience to navigate the reality TV landscape safely. She's also cut ties with her sister Alexis, a tough but probably smart move.

When asked if she feels stigmatized by her first bout with fame, Taylor is quick to set the record straight. "In Hollywood, it doesn't matter what people think of you." So why even go back? "It's an awesome lifestyle; it's fun, it's fast, and you get to meet a bunch of awesome people. It can become very overwhelming, but then ... you need to step back and look at the bigger picture and not be so in the moment. I am going to do things right this time and give them something to think about." ■



Above: Honeydew bodysuit; American Apparel T-shirt. Opposite: Levi's shorts; Vero Cuio boots; Pennyroyal necklaces; stylist's own vintage T-shirt and jacket. Page 71: American Apparel bodysuit; Fleet earrings; Nicole boots. Page 72: American Apparel tank top; Meghan vest; Levi's jeans. Pages 73 and 74: Felder Felder leather crop top; Levi's shorts; All Saints bracelet; Nine West heels. Page 75: Levi's vest; American Apparel tank top; Sexy Panties and Naughty Knickers underwear; Nicole booties. **Stylist:** Ashley Abercrombie



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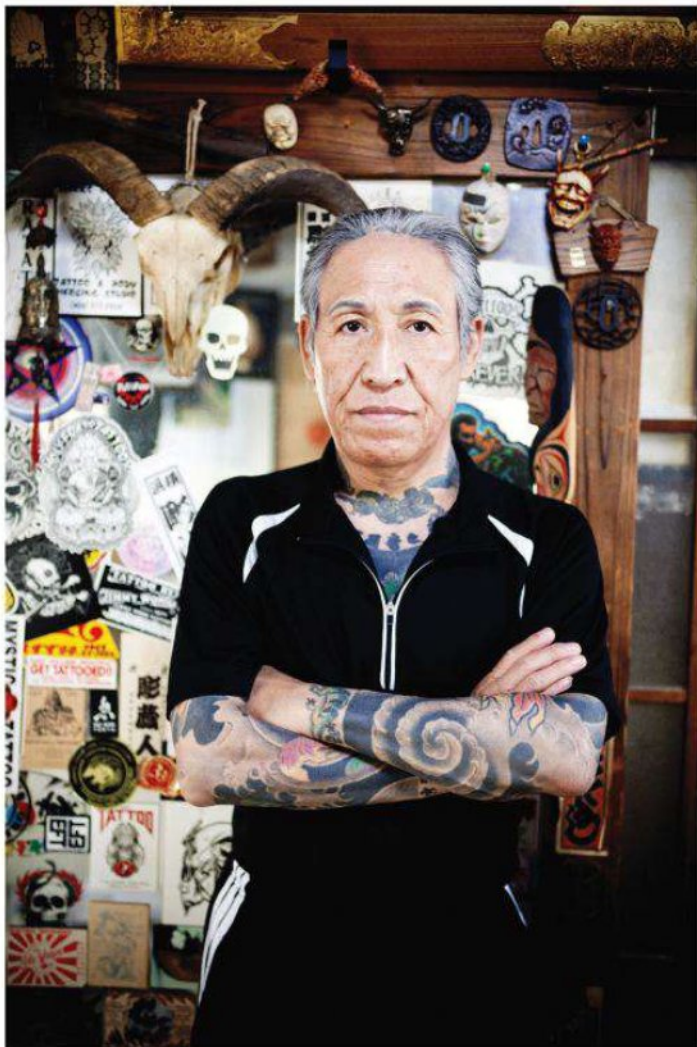
WWW.H2OCEAN.COM

Model: Yeonji Williams / Photo: Edwin Villanueva - Evolve Photography

"Including myself, there is no Japanese tattoo artist who understands Japanese tattooing completely. It is really that difficult."
—Horiyoshi III

PHOTO BY GEOFF JOHNSON





HORIYOSHI III

Imai Building 1F
1-11-7 Hiranuma, Nishi-ku
Yokohama
ne.jp/asahi/tattoo/horiyoshi3

BY MANAMI "MAKI" OKAZAKI
PHOTOS BY GEOFF JOHNSON

Horiyoshi III is the undisputed master of traditional Japanese-style tattooing and has an unparalleled influence on the local and international tattoo industry. He has produced 11 art books and is the founder of the Yokohama Tattoo Museum, which displays the collection of tattoo memorabilia he has acquired over the years. In addition to being respected for his breathtaking tattoos and artwork, he's respected for his work ethic and his philosophy, which encapsulates the downtown, artisanal spirit of traditional Japanese tattoos. At 65, in the twilight of his career, Horiyoshi III is still renowned for his intricate and visually powerful full-body tattoos and highly respected for his dedication to the art of Japanese tattooing.

INKED: When you first became a tattoo artist and asked your sensei to take you on as an apprentice, how did you approach him?

Horiyoshi III: I was going to get tattooed by Horiyoshi, so I sent a letter out, and there was no reply, and then I sent it again, and again, still no reply.

Is it normal to send out letters? The best is an introduction, actually.

What did you write in the letter? Firstly, a self-introduction. I wrote [explaining] that I was working as a tattoo artist, but in my own style and [that I was] amateurish. As such, I didn't really know which parts of my work could be improved, and I couldn't

seem to progress as a result. So I explained I would like to be an apprentice.

Seeing there was no reply, I went there and asked directly. When I was talking to him, he came to realize that I was quite serious, and that despite working at the time, I was prepared to become an apprentice and not make any money. He thought that was admirable, so he accepted. Horiyoshi II was actually on a trip, and because of that I was able to become a student. When I talked to Horiyoshi II later he said that he wouldn't have accepted me had he been there, so it was good timing. Basically, 90 percent of life is timing and luck. People with bad timing and bad luck are basically fucked.



"IN DOING TATTOOS BY HAND, THERE IS THE CHARM OF SPENDING EACH OTHER'S PRECIOUS TIME [TOGETHER]."



What happens in an apprenticeship? I was cleaning, helping with all the daily chores, basically [I was] a member of the family. You can't say no. It's kind of a feudalistic relationship; what your superior says to you is the word. However, the challenge of overcoming these elements, which are rigid and difficult, is the charm of being an apprentice.

Describe a typical day of your apprenticeship. You wake up at 7:30 and eat breakfast in the mess hall. Then you clean, and make the *sumi* [black ink]. At 8 a.m. we would open the door for the clients. There were no such things as bookings; it's first come, first served. So some people would turn up at 6 a.m. When we opened, the people who had never been would have a consultation, and while they were having their consultation, my superior would come. When there were no clients it would be free time—but it's never free. I was always drawing, or making needles, or sharpening them, making tools, and always cleaning.

Would you say it's the same as apprenticeships in other traditional crafts, say, making swords? Yes—it's the same for yakuza and the craftsman, and there is that [same] characteristic of live-in apprenticeships.

When you were starting, who was getting tattoos? Yakuza and [other] underworld types and artisans, not businessmen. Maybe 60 percent were yakuza, and the rest were craftsmen, construction workers, or laborers.

Why were they getting tattooed? I used to take a survey to ask what the impetus for getting a tattoo was, and 80 percent were like, "It's cool!" If you asked, "Why is it cool?" then you would get replies like, "Because it is beautiful," or "Because it is courageous." But basically they start with the cool factor.

How do the yakuza treat you? Now it's not so much the case, but they used to really take good care of you because you are decorating their bodies. If you really improve them, they want to do good for you. Tattoos are permanent, and they have a job in which they have to appear cool. They really treated me well; they would invite me to meals and give me pocket money. I once got a tip that was more than the price of the back piece.

Do you still get yakuza clients? Now it's nearly zero. It's a little sad. Matsuda Osamu, a tattoo researcher and Hosei University professor who researched Japanese traditional tattoo culture, said that Japanese traditional tattoos are something that is outlaw or counterculture in nature, that they shouldn't be socially acceptable as it is a sacrilege to tattoo. I think that kind of theory holds true.

Now that tattoos have become a fashion accessory for some, do you think the fascinating elements have gone away? Yes, if it is purely for fashion. It's the same as putting spice in a bowl of ramen—or, say, if you are a woman, finding guys who are a bit dangerous attractive, rather than a guy who walks like a robot and has his shirt

totally buttoned up. There is [still] that villainous aspect that is appealing.

What is the dynamic between the tattooing families in Japan? Before, there was very little communication. Now there is a lot of cross-communication. Craftsmen usually kept things secret, the technique and materials.

How about now? Are there still those secretive aspects? Not really, so it's becoming less fascinating. [It used to be that] Japanese craftsmen really hid their techniques, so when ... they died you didn't know how they made their craft, as they didn't write it down. They only taught by explaining [their techniques] to apprentices or their son.

What will happen with *tebori*, the hand-inserted tattoos? Are you worried that technique will die out because it's so time-consuming to master? The characteristic flavor of *tebori* can't be replicated with a machine. Conversely, in the future, there are even more people who will want to do it; as things get digitalized, there are still people who want analog things, people who go against the tide. Think of paper. You can make as much as you like with machines—to do it by hand is really time-consuming and physically taxing, and there is little financial incentive. But there are still people who want to train to make handmade paper, and I think it will never disappear. There are people who seek out these kinds of thing—not everyone, obviously—but there are those who have a kind of resistance to plenti-



ful things. They want something really fantastic. They cherish the positive aspects of doing it by hand.

What exactly is the difference in tebori and machine work? If you use a machine, when you are finished the work is 90 percent complete. But with tebori, no matter how much you work on a piece, it is only 80 percent complete, but that lack [of completion] is what makes it appealing. After five or 10 years, the tebori tattoo matures, but with machines, there is no maturity time. With tebori it is like the *sumi* [ink] is living under the skin. That's a big difference. Also, in doing tattoos by hand, there is the charm of spending each other's precious time [together]. No matter how good the tools and materials are, if you don't take the time, you won't get a good result. And tebori in particular is really partial to this ethos, as you aren't relying on the power of a machine—you are purely using your own senses.

What is the most difficult thing about doing Japanese tattoos? The most difficult thing in art is the overall balance and the various gradations. In Japanese tattooing, for example, with a dragon, even if you can draw it, you need to ascertain what kind of dragon [it is]. I think Japanese traditional tattooing is really difficult if you want to learn it properly because it is the world of instinct. Even if you read 100 Japanese culture books you can't memorize Japanese tattoos. There is history, custom, culture, and a sense of seniority. And there are rules within Japanese tattooing that you have to adhere to. Including myself, there is no Japanese tattoo artist who understands Japanese tattooing completely. It is really that difficult.

How do you achieve such balance in your work? It's a sense once you get used to it. For example, a flower looks unnatural if you tattoo it straight across, even though there are flowers that grow straight.

"BASICALLY, 90 PERCENT OF LIFE IS TIMING AND LUCK. PEOPLE WITH BAD TIMING AND BAD LUCK ARE BASICALLY FUCKED."

But if it is at an angle it seems more natural.

How do you feel about other styles of Japanese that aren't traditional, such as Filip Leu's? As a culture it is really good when you see, say, Art Nouveau and Art Deco. For example, in the Meiji period, the Japanese were wearing kimonos whilst wearing Western hats and shoes, and the foreigners were wearing Western suits with *geta* [the traditional Japanese shoes]. It wouldn't be considered strange then. So [it's] a kind of amalgamation [of] culture. Likewise, Filip's work is a kind of culture, and it is very admirable.

You have released many books. What is their importance? The information dissipation for tattoos is a specialized thing, and we don't have a manual. I am mainly producing design books, and they are kind of like guidebooks. You can use the designs as is or get clues from them. I make books as a kind of payback, as gratitude for the people who have found this world that I have been living and working in fascinating and have let me exist as a result. Basically I make them as a gift of gratitude to the world of Japanese tattooing. I think this kind of work will be around for as long as humans are around. When you think like this, there will be more reference books and more ways of thinking.

What was the first time you met a tattoo artist from overseas? About 45 years ago there was an Israeli called Sailor Moscow who just suddenly turned up. He wanted a tattoo and I asked if he was living in Israel. But my English is poor so I said, "You leave Israel." And he left! He gave me all these business cards, including Ed Hardy's. I ignored them at first, with no interest. But there were no [ink] colors at the time; the green and yellow were murky, and the red pigment would give you a temperature. I knew they had good colors overseas, so I wrote to all the people on the business cards, via a translator. I sent printed photos of my work to all 10 or so people. Ed Hardy was the only one who replied.

Do you recall your first meeting with Hardy? He came to Japan and I did a *bonji* tattoo on him for free. When he went home, he called me and goes, "I forgot something important!" and he told me about the Rome convention, saying that I should come. I told him, "You know Azabu's Horiyoshi? You should invite him. There are many people superior to me. I can't go out first." He said, "Azabu's Horiyoshi refused." And I said, "There are others." He said, "No, I don't want others." Then he said, "Do you like spaghetti?" So I went.

What did you think of the tattoo work in Italy?

Well, up until then, I only had the image of Mickey Mouse in my head, but when I saw the work, I was astounded. It was the first time I had seen machines at work as well.

When I returned to Japan, I thought I would like to learn to use a machine too, and after two years I came to use machines. I also saw that Japan's way of doing things was no good, and we had to think more about sterilization. So I made a tebori kit 20 years ago where the needles could be removed and sterilized.

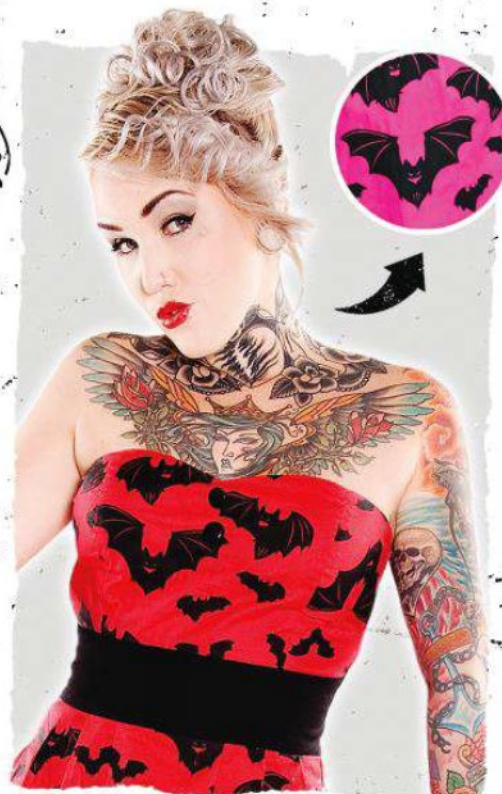
I only thought of Western tattoos as childish scrawling before, but then I saw it was a really artistic world. At the time there were no huge pieces, but piece by piece it was something we couldn't do in Japan. And I thought it was amazing, and had the perspective to think if we are lax, Japan will be taken over. But now that is really becoming reality!

So when you came back and you started using the machine, how did you find it? They were not like today's machines—they were totally crap. I didn't know how to use one, so I did trial and error on my feet and my wife's arms.

In Japan there is a problem with tattooed people being discriminated against. We aren't allowed into hot springs, gyms, or pools. When did these policies become so strict? Seventeen or 18 years ago, I can't remember exactly—

Yet tattoos are more popular than ever. Why do you think people get them? Mainly for improving themselves aesthetically, and the notion of belonging. People also have a tendency to cause pain, and to receive pain; they might not like tattoos, but they have these inner tendencies, which will manifest themselves somewhere. In this world humans always have sadistic or masochistic tendencies, whether they choose to acknowledge it or not. If tattoos didn't hurt no one would do it. Also there is this feeling of bravado, that you want to brag because you endured it. And there's a self-satisfaction as well.

At the end of the day, what is the best thing about being a *horishi*? That what you are doing for work is fun. It is the job I sought out. I think most people, like businessmen, don't want to work; they work in order to live and to make money. They have no choice. People who make things, such as sculptors and illustrators, they like it, so they can do it. If they didn't like it, they wouldn't do it, even though they wouldn't be able to eat. To be able to make a living doing what you like is the ultimate joy. ■



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From left: Corey Hutchinson; Chris Hold; Jen Rockwell; Steve "Breadman" Cole; Tyler Charles; David Green; Michie Kojima; Chris John; Li.

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BY LANI BUESS
PORTRAITS BY MARK COHENE

The Toronto Maple Leafs, Steve Nash, the Mounties, Labatt beer—and maybe even Celine Dion. These are just a few stereotypical thoughts that come to mind when Americans think of Canada. But thanks to Sacred Heart Tattoo & Piercing's three locations in Vancouver, perhaps "thriving tattoo scene" should be added to that laundry list. There is a Sacred Heart shop downtown, another by the English Bay in the West End, and a third is situated near the campus of the University of British Columbia. The owners of Sacred Heart strategically erected shops to cater to specific communities, from suburbanites and college students to film crews to the first-time tattooed—because at the end of the day, it's the clientele that matters the most, says co-owner David Green.

"When you walk in you'll get exactly what you should get, which is good customer service. And you're going to get people who are inquisitive about what you want to do," says Green, who's been tattooing for 14 years. "I still have clients that I was tattooing in the beginning of my career that I'm tattooing to this day ... they're not just another piece coming into the studio. It becomes about the relationship you can have with that person and what

you can build. It's sort of a legacy thing. You start to create a history and a reputation through that."

For quick-witted tattooer Tyler Charles, it's Sacred Heart's aesthetic that really makes the shop stand out. "We're definitely the most handsome, that's for sure," he jokes of the staff. And he seems to appreciate how smoothly the shops operate. "The artists that work here don't really have to think about anything but drawing and tattooing. It's like a well-oiled machine," he says.

That's no surprise, given Green's passion for Sacred Heart and its history. The original studio near the university was opened in 1993 by tattooer Adam Sky. Green took over after training with artists like Bill Baker, Chad Woodley, Shawn Hedley, Steve Moore, Craig Driscoll, and Mikel Johnson. He now owns it with Greta Pauls, who runs the administrative side of things. "Together with our studios' general manager, Tiffany Pichette, we try to run it with integrity," he says.

Green handpicks tattooers who believe in that same goal and keeps an eye on local tattoo artists looking to work long-term, create a clientele list, and excel in the industry. While he expects excellence,



Clockwise from top left: tattoo by Chris Hold; tattoo by Chris Johne; tattoo by Tyler Charles; tattoo by David Green; tattoo by Steve Cole; tattoo by Michie Kojima; sketch.



he wants his tattooers to feel as comfortable as his clients. "What Greta and I tried to do was create a bit of a family," says Green. "You have certain types of personalities, and some are going to work better in certain environments. I wouldn't want to put three guys who just do old-school in one studio, but I want to get three guys who really get along and get turned on by each other to create and interact."

Charles, who's worked at the studio eight of the 12 years he's been tattooing, says the industry has changed quite a bit from when he first started out. "It was more of a secret society back then than it is now," he says. "If you wanted to see a tattoo being done you had to be brave enough to walk into a shop. You couldn't just turn on a TV station."

Though the tides of tattooing have changed,

the industry—including shops like Sacred Heart—will always have its rightful place in history, says Green. "Tattooing has got a really important place in modern culture," he says. "Before I think it was more about setting yourself apart, and I think now people have become just relaxed about it and know they can just live their lives any way they want to and still be tattooed." ■



ENEKO

FROM: KINGS AVENUE TATTOO
VISIT: KINGSAVENUETATTOO.COM

INKED: You tattoo in Spain and in the States. What's the difference between the tattoo cultures?

ENEKO: In America tattoos are more accepted. In the States you can easily meet a businessman, cop, firefighter, teacher, or nurse who is heavily tattooed. But not in Spain. Here, everybody knows about rock music and a little bit about tattoo culture. In Spain just a minority likes rock music and just a few know about tattoo culture.

Which style of tattooing do you prefer? I don't ever want to choose. If I were to be a musician I would play in 10 different bands—hardcore, punk, thrash, one influenced by Morrissey, jazz, '90s metal for sure. I think I'm able to do all tattoo styles with a high quality.

What do you think of the state of current tattooing? It's like any other medium. For example, it seems like there are tons of shitty commercial movies out every day, but from time to time you can find really good ones done by creative directors. Tattooing is no different.

We also dig your painting. How is working in that medium different than tattooing? I love the impact of the graphic look that the tattoos have. Maybe a Japanese design looks simple on paper, but it gets powerful on the skin. And an oil portrait looks great on canvas but loses that impact on the skin. Tattooing is what I like the most—to the point that I get obsessed with it. Oils give me the escape I need sometimes.

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NAME: Jordan Bayley

SHOP MANAGER: Flyrite Tattoo, Brooklyn, NY

BASICALLY ANYTHING that happens in the shop that isn't a tattoo is my job, be that a snack mission, painting walls, tracking FedEx packages, or Googling my hypochondriac coworker's symptoms.

BETWEEN THE SMART-ASSES who work here and the smart-asses who get tattooed here, it's remarkable I get any work done! The artists are really talented—obviously their work can attest to it. No one gets treated like they're a celebrity here; we're a blue-collar neighborhood fixture and proud of it.

IT'S ALWAYS LIKE FREAKING MARDI GRAS in here when big groups come in. They all want "simple" tattoos that are actually really absurd, detailed pieces. They're all shrieking and they all have their egos blasting at 110 percent. I usually let them have their fun until I see the Styrofoam cups come out.



Know a stellar shop assistant who keeps the autoclave humming and the tattoo stations organized? E-mail us at shopgirl@inkedmag.com.



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GOLD RUSH TATTOO'S MUSINK AFTER-PARTY

Some after-parties are held in packed, sweaty bars—but when Musink came to town Gold Rush Tattoo wanted to flaunt their hood, so they threw a block party in Costa Mesa. The revelers shuffled between Detroit Bar, where Briertone played; Avalon Bar, which hosted DJ Oldboy; and the Big Belly Deli, for great grub and cold beer on tap.

For more photos go to inkedmag.com.



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MISS FORTUNE AT SACRED GALLERY NYC

Now here was a cool idea: Sacred Gallery was thinking about how the Major Arcana (main tarot cards) haven't been updated in eons, so they asked female artists to pull a card and create a new image based around their interpretation of that card. The corresponding works were as insightful as they were poignant. For more photos go to inkedmag.com.



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CUT 'N' COLOR

The Pretty Pretty Collective (so nice they named it twice) is a super fun salon/art gallery in San Francisco's Mission District that threw this amazing tattoo flash show. For the event over 50 artists including Grime, Jondix 777, Chris O'Donnell, Mike Giant, and Dan Smith created a piece inspired by scissors, razors, barbershop polls and pretty much all things hair. For more photos go to inkedmag.com.



PHOTOS BY JOSIE PEREZ-RAMONDETTA

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RONNIE GRIZARD

Victorian Collective, Sacramento, CA, ronniegrizard.com

"I've been training myself in the classical arts of the old masters and enjoying the challenges and complexity of their principles—and the excitement of including their ideals in my current work," Ronnie Grizard says. "Anytime I pick up the pen or machine I'm trying to outdo myself. If it's a commissioned tattoo or artwork I try to take their idea and make it fun and exciting for me to do and for the client to get." And he has met some interesting clients: "A coworker of mine was tattooing a psychic, and he was telling us how he was on a camping trip with his fellow psychics, and Bigfoot came in from the fifth dimension of time and space and took a large dump in the middle of their camp."

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